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BIG "AIDA" DEFICIT STARTS A WRANGLE IN SAN FRANCISCO

Claims of \$17,377 Unpaid by Management—Lloyds Agency, Which Insured Production Against Rain, Refuses to Pay \$25,000 Due Until Manager Refunds Money Received in Ticket Sale for Performance Originally Projected—Total Expenditures for One Night's Opera Stated as \$35,597—Promoter's Salary of \$2,500 Not Allowed by Accountants

Bureau of Musical America,
1101 Pine Street,
San Francisco, Nov. 18, 1916.

THE financial affairs in connection with the recent performance of "Aida" are in a serious tangle and it begins to look as though they will never be straightened out. Claims amounting to \$17,377.45 are yet standing against the management, the money being owed to contractors and for advertising, etc., and there are loans and advances to be met in addition when the time for settlement comes. There is no money in the treasury, and Thomas F. Boyle, heading the "Aida" management, and Kahn & Feder, representing the Lloyds Agency, have failed to come to an agreement in regard to the insurance money.

Holding a \$25,000 Lloyds policy that insured the enterprise against loss on account of rain, Mr. Boyle has insisted on the right to retain the money received for the sale of seats in addition to the \$25,000 demand. Concerning this, Emile E. Kahn of the insurance firm gives to MUSICAL AMERICA a complete detailed statement. Mr. Boyle refused to talk. Here, however, are Mr. Boyle's figures as presented in the demand upon the insurance company:

EXPENDITURES.

Bills paid.....	\$18,219.72
Bills unpaid.....	17,377.45
Total.....	\$35,597.17

RECEIPTS.

Cash, from all sources.....	\$19,104.90
Net proceeds, programs, etc.....	1,888.20
Total.....	\$20,993.10
Less cash advanced to bind contracts with artists.....	7,675.40
Balance.....	\$13,317.70
Less allowance for tickets and refunds.....	3,000.00
Net total.....	\$10,317.70

Excess of expenditures over receipts.....	\$25,279.47
Net guarantee by Lloyds.....	25,000.00
Net loss.....	\$279.47

This statement does not include \$16,400 that would have had to be refunded but for the performance of Oct. 3.

The claims of Mme. Galski, Julia Claussen, Clarence Whitehill, Zenovieff and the other artists were paid before the time of the performance that was given in the auditorium after the out-of-doors performance had been prevented by rain. For this purpose the money from the sale of tickets was used, with \$3,000 borrowed from Mayor James Rolph and \$1,000 from Mrs. James Ellis Tucker.

Here is the statement made by Mr. Kahn, presenting the insurance side:

"The 'Aida' performance in Ewing Field, scheduled for the night of Saturday, Sept. 30, was prevented by the rainfall, which according to the Weather

Bureau report amounted to .72 of an inch. We conceded total loss and admitted the claim of \$25,000. For the purpose of obtaining as much salvage as possible and to protect the management against the necessity of paying back the money obtained for tickets, we entered into the agreement which resulted in the auditorium performance of 'Aida' on Tuesday night, Oct. 3. Mr. Boyle had collected about \$12,000 for tickets and \$4,400 for program advertising, all of which money would have had to be refunded had not Lloyds Agency gone on with the performance. As it was, tick-

ets valued at about \$3,000 were turned in but have not been redeemed.

"One paragraph in our agreement with Mr. Boyle regarding the production of the opera in the Auditorium follows:

"The balance on hand of all moneys received by the first party or any one on his behalf, from any source whatever, for said contemplated production of Sept. 30, 1916, are hereby transferred by the first party to Emile E. Kahn, for and on behalf of the second party, as are also all rights of the first party in and under all concession, program and advertising contracts, and in any and all physical properties purchased or

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MME. AMELITA GALLI-CURCI

Photo © by Victor Georg

Celebrated Coloratura Soprano, Whose American Début with the Chicago Opera Company on November 18 Created a Veritable Sensation. The Portrait Shows Her as "Gilda" in "Rigoletto" (See page 5)

Interstate Opera Company Opens Its Season with Wagnerian Opera

CLEVELAND, OHIO, Nov. 28.—The Interstate Opera Company, organized to give seasons of grand opera in four cities of the Middle West, opened its season last night at the Duchess Theater, with a performance of Wagner's "Tristan und Isolde." Mme. Galski appeared as Isolde, Eleanor de Cisneros as Brangäne, Karl Jörn as Tristan, Henri Scott as King Mark. This afternoon Bizet's "Les Pêcheurs des Perles" was scheduled, with Yvonne de Tréville as Leila.

ANCIENT OPERA BY GLUCK HAS FIRST AMERICAN HEARING

"Iphigenia in Tauris" Presented in the Richard Strauss Version at Metropolitan—Much of the Music Enchanting—Excellent Production Provided, with Scenery by An American Artist—Classic French Spirit Missed in the Interpretation

AMERICAN music lovers heard Gluck's "Iphigénie en Tauride" for the first time last Saturday afternoon at the Metropolitan Opera House. Such, at least, is the inevitable assumption, inasmuch as no dissenting word has thus far emanated from New Orleans or elsewhere, and since available records fail to credit any opera-giving community with a vestige of claim to priority. Yet the opera is 137 years old—seven years the senior of "Figaro" (its closest Mozartean rival for healthy longevity), eight of "Don Giovanni" and eleven of the "Magic Flute," though of Gluck's own works familiar here, "Orfeo" overreaches it by seventeen years and "Armide" by two. It saw the light in Paris, in 1779—ten years before the aristocracy and the intellectual dilettantism of France was brought face to face with problems more ruthless than the preciosities of art. One could still hear it in Paris as late as four years before the newest cataclysm of the nations, when Rose Caron sang it at the Opéra Comique. In June, 1914, the American, Virginia Brooks—later in "The Great Lover"—did it in Poitiers. Nor did Germany altogether neglect it, as tourists who touched at Munich can attest. Yet, save in Paris from 1779 till 1829, its vogue has nowhere been that of "Orfeo" and for this there exist various cogent reasons.

"Iphigénie en Tauride" was composed to a French text by François Guillard, a young poet, who tailored Euripides considerably out of his original semblance for Gluck's sake, yet without committing flamboyant irreverence. Frederick H. Martens, whose word in the matter brooks no argument, calls it his best text. Gluck conceived and wrought it—as he did all his major works after "Orfeo"—in the classic French spirit. Last Saturday's audience, however, listened to the opera in a German translation, in a musical version devised by Richard Strauss and sung by German artists in a fashion all too German. Obviously, solemn homilies and cynical deductions are in order. A truce to them! The heated protestations on behalf of opera in the original have been frankly controverted by their authors before this—recall the "Bartered Bride," "Pique Dame," "Boris." Idealism of the sort is conveniently elastic; the force of even a slight exigency suffices to stretch it to any desired length. Mr. Gatti remarked a few weeks ago that the German edition was used because the singers best qualified to present the work were Germans. So be it!

But if any in the audience or elsewhere questioned the propriety and peculiar advantages of presenting in German this, a work as essentially French as a tragedy of Racine, they must have marveled still more at the disposition of the management to saddle itself with another opera of Gluck, in recollection of the pathetic passing of a superb "Orfeo" and the doom, even more inexorable and tragically swift, of the gorgeously produced "Armide"—both of them works more fecund in elements of popular appeal than "Iphigenia in Tauris," which on Saturday received an agreeable welcome but not altogether one of the kind which augurs prosperity or fixity of residence. The prevalent attitude was kindly but by no means exuberant. Many rejoiced in the stately beauties of the work; others were noticeably perplexed by it. Those who had heard it in Paris found fault with the spirit and execution of the performance. After the first act the singers received some five curtain calls. After the other two about the same number.

Not a few must have asked themselves whether artistic idealism or the want of weighty new productions had served as the motivating factor. If the former, they who regard their art seriously



Scene from Act I of "Iphigenia in Tauris." "Iphigenia" (Mme. Kurt) Appeals to "Diana"

will be much bound to Mr. Gatti. They will rejoice in the opportunity of taking unto themselves a masterpiece of loftiest beauty; and coincidentally they will recall with forebodings "Euryanthe" and "Fidelio," revived out of admittedly idealistic impulses and dropped in short shrift out of material considerations. "Iphigénie" to-day falls upon the senses which have not been vitiated by coarse, blood-heating operatic viands like a benison, a veritable "fons Bandusiae"; but

opportunity here. Besides the main facts of the case are the mental property of every conservatory student and individuals desirous of enlightenment can obtain their hearts' desires in the libraries. Save "Echo et Narcisse" it was Gluck's last work. It is, therefore, a fully matured conception of his reformed period, as consummately illustrative of the aesthetically perfect principles which he voiced in the historic preface to "Alceste" as "Tristan" is of Wagnerian theories.

STORY OF "IPHIGÉNIE EN TAURIDE"

IPHIGENIA, daughter of Agamemnon and Klytaimnestra, when rescued by the intervention of Diana from the sacrifice at Aulis, was transported on a cloud to the realm of Tauris, by the Euxine, ruled by the savage king, Thoas, and peopled by the barbarous Scythians. There she fills the office of priestess at Diana's fane, though with heavy heart and longing for her native city of Mykenae in Argos. To Tauris after many years, come her brother, the parricide Orestes, whom the Furies relentlessly haunt for the murder of his mother, and his friend, Pylades, both resolved on carrying off Diana's sacred statue, which it is Iphigenia's duty to lustrate. The strangers fall captive to the Scythians, who put to death Greeks as offerings to the goddess. Brought before the compassionate but unrecognizing priestess, each man begs to die that the other may live, since Iphigenia has offered to spare the one who will carry a missile back to Mykenae. Pylades at length reluctantly consents to live and Orestes, eager for death, advances to the sacrificial altar. But his farewell to Iphigenia, of whose whereabouts he has long been ignorant, brings a recognition. Thoas appears and orders the instant immolation of both. But he is slain by Pylades while Diana's voice, speaking through her statue, commands the instant release of the three, who at once embark upon a galley for Argos.

it is difficult to see why it should succeed where "Orfeo" declined sadly and "Armide" expired tragically—especially as in manner of interpretation it falls far short of these. Mme. Kurt and Messrs. Sembach, Weil and Braun possess Wagnerian virtues more or less definable. But they do not commend themselves to the imagination as essentially valorous exponents of Gluck.

Of Gluck's Reformed Period

The opera invites a superfluity of historic disquisition. For such there is scant

It came into being at the height of a period of petty artistic combat, of tumultuously agitated dilettantism and intellectualism. There raged a literary turmoil, a sort of merry war of wit and epigram, of lampoon, of quip and crank, of scintillant paradox, of pamphletary volubility. Its storm centers in the musical field were Gluck and the Italian Piccini, the first the hero of those claiming to support the ideal of dramatic truth and expression in opera, the second the idol of all lovers of Italian melodic sweetmeats. There were giants among

the controversialists—Jean Jacques Rousseau, Diderot, D'Alembert, the Encyclopedists, La Harpe, Marmontel, Guingéné, the Abbé Arnaud. Marie Antoinette, always faithful to her revered teacher, lent his cause the glamor of her name and out of gratitude he subsequently dedicated the second and greatest of his "Iphigénies" to her. Matters reached a climax when the composers were pitted against each other in direct contest, and both undertook a setting of the "Iphigenia in Tauris" theme. Gluck's was first completed and produced. Mlle. Lavasseur, who had previously sung *Alceste* and *Armide*, created the title rôle. The success was overwhelming. "Never has an opera made so strong and universal an impression on the public," said the *Mercur de Paris*. Piccini's version came to performance two years afterward. But disastrously. The public, enamored of Gluck's opera, was cold to the vastly inferior production of the Italian. To damn matters irremediably, the prima donna charged with the leading part—a celebrated beauty, but a person of disastrously bibulous tendencies—indulged beyond all prudence before the opera, came upon the stage much the worse for cheering libations and ended by openly scandalizing the audience. The witty Sophie Arnould, of the Gluck contingent, pronounced it a case of "Iphigénie en Champagne." Piccini's knell was sounded despite some ineffectual efforts on behalf of his work.

Gluck's Grand Simplicity Present

That "grand simplicity" which was Gluck's plan and which so explicitly adapts itself to his dramatic purposes and to the creation and maintenance of an Attic dignity, a classic atmosphere, a classic elevation of mood and plasticity of form, characterizes "Iphigénie" more even than it does "Orfeo." But while both are as pure and as nobly wrought as the frieze of the Parthenon, there are fundamental differences of mood between the two. If "Orfeo" as a whole is serenely and exaltedly lyrical and "Armide" more heatedly dramatic, "Iphigenia in Tauris" can be defined as grandly declamatory. It posits its argument to a very considerable extent in bold recitative that almost imperceptibly dilates into a resilient arioso and attains a high suggestiveness and veracity of expression. Wagner clearly learned things from it. Unquestionably, on the other hand, a good deal of this phraseology palls severely to-day, epoch-making as it must have seemed when Gluck substituted it for feeble melodic song forms of the period. It cannot be denied that certain pages in the second and third acts serve, in a measure, to try the hearer's patience. Furthermore, of melodic prodigality there is appreciably less in this "Iphigénie" than in "Orfeo" or in "Armide," and while the style, as a whole, is weightier, this chaste, sculptural entity contains few pronounced traits of diversity and contrast.

To the indurating tragic austerity no love element supplies a softening influence. Friendship, fateful constraint, piety and bloody sacrifice constitute the theme. Such a fact may even imperil the widespread popular appeal of the opera which Chouquet calls "the highest and most complete expression of Gluck's genius." However, the individual numbers of the work are for transporting, beautiful even to enchantment or vibrant with a superb eloquence. The lovely, tranquil opening bars of the prelude lead into a remarkably vivid storm picture considering the elementary chords employed and the prevailing simplicity of means. This, the powerful dream narrative of *Iphigenia*, the air of the irascible *Thoas*, the wild Scythian sword dances—which supply admirable contrast to what precedes and wherein Gluck goes to surprising lengths of color and quasi-barbaric atmosphere—and the exquisite "O toi qui prolonges mes jours" of *Iphigenia* must be signalized in the first act. The second contains *Pylades'* adorable air, "Unis de la plus tendre enfance," another one, "Malheureuse Iphigénie"—taken over by Gluck from his "Clemenza di Tito," the portentous chorus of the avenging Eumenides by whom the wretched *Orestes* is haunted; and, above all, that amazing monologue of the matricidal *Orestes*, "Le calme retourne dans mon coeur." As an illustration of truthfulness of dramatic psychology this passage is worthy of the mature Wagner. It is related that, to someone who ventured to criticize the apparent incongruity between the poignant iteration of a single note (A) in the violas and the text, "Peace returns into my heart," Gluck made the illuminating reply: "He lies, he lies; he has killed his mother." A heart-shaking episode this and the scene that follows, while the lovely chorus of priestesses which appears later seems an echo from the Elysian

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GLUCK'S OPERA FINELY STAGED AT METROPOLITAN



Scene from Act II of "Iphigenia in Tauris," as Produced at the Metropolitan Opera House. "Iphigenia" (Mme. Kurt) and the Priestesses of Diana. Rosina Galli, as a Grecian Dancer, Is Seen Kneeling

ANCIENT OPERA BY GLUCK HAS FIRST AMERICAN HEARING

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Fields of "Orfeo." *Orestes* has a musically striking hallucination scene in the last act, where *Pylades* and *Iphigenia* have arias and which includes likewise a severe and wonderfully noble ensemble of priestesses and a spirited battle scene.

Alterations of Minute Character

Wagner early in his life made certain emendations in "Iphigenia in Aulis," one of which—the overture with its new close—has become standardized as a classic in the concert hall. Strauss' revision of "Iphigenia in Tauris," which he made twenty years ago for the Weimar Court Theater, has been the subject of little comment among specialists. His alterations, for the greater part, are of such minute character as to appeal in their details almost solely to the meticulous student of the score. A comparative survey of the two versions yields chiefly an academic interest. In arranging the poetic text, Strauss paid especial attention to the work of restoring the syllabification of the original French text in the German text version and thus reproducing the "Knickungen" (verbal convolutions) of the original. Yet Strauss' biographer, Steinitzer, holds that the serious loss of melodic clarity of form which Strauss' procedure entails weakens the rhythmic structure.

Aside from textual modifications Strauss' editorial labors resulted in the compression of the two final acts into one act of two scenes; the elimination of certain passages of recitative as well as of the repetition of a few minor numbers, the displacement of one of *Iphigenia's* arias from the early part of the first act to the end of it, in place of the lively choral number and the vigorous terpsichorean evolutions of the Scythians—a procedure not altogether as fortunate in its results as the spirited effect originally devised and providing insufficient contrast in mood against the sustained gravity of the ensuing act; the construction of a trio in the place of *Orestes'* brief final air; and an amplified finale. With these must be further designated a few changes of intervallic succession and rhythmic structure in sundry recitative phrases as well as some slight readjustments in the position of chords and the suppression of some

full cadences in the interest of continuity. In one place one notes the use of a dry recitative as dominating solo in a chorus; in another the substitution for a placid and inexpressive chord of a forcible and opposite expansion of it. From the broadest viewpoint it is

impossible to find fault with Strauss' editing. His deletions are in the main very commendable, his replacements in the style and spirit. And, except in the last scene, he would seem to have done little with the instrumentation. The slight addition of trumpet and trombone

parts, the sensitive wood-wind enhancements cannot be said to affect the original design by an exaggerated prominence of coloristic effect. Only in the last act does the editor's personality definitely obtrude itself. The introductory measures freshly composed for the final scene Mr. Bodanzky wisely omits. *Diana's* twenty measures Strauss has transposed partly a third, partly a minor third upward without valid reason. The Strauss-made trio in A Major has a slight basis of material from *Orestes'* original air in A Minor; but it blooms presently into a new number and though expansive and beautiful in itself is plainly not of a piece with the rest of the score. Nor is the instrumentally revamped finale for all its richness and voluminous sonority as pertinent as the simpler device of the original from which it pointedly divagates.

Interpolations from "Orfeo"

The interpolation during *Iphigenia's* prayer in the second act of a ravishing dance air from the Fields of the Blest in "Orfeo" as accompaniment to an arbitrarily introduced Grecian dance by Rosina Galli; and of the chaconne from the last scene of that same work to do the office of an entr'acte, is a needless procedure, but must not be accredited to Strauss. The idea, apparently, originated nearer home. The chaconne is frankly superfluous; the other dance melody, conceived for the serenely expressive evolution of a happy shade, does not accord with the atmosphere and spirit of ceremonial solemnity and forfeits its significance.

Superb in its pictorial aspects, eloquent in its choral and orchestral features and earnest in general fulfilment, the Metropolitan performance can yet be called to question on the score of entire fidelity to the highest ideals and most substantial traditions of Gluck interpretation. Responsibility for such failure must be ascribed primarily to the performance of the work in a tongue essentially foreign to its nature and genius—a necessity attributed by the management to the restrictions levied by the war on the importation of French artists; and secondly to the inability of the available singers to circumvent the most characteristic perquisites of Gluck's style.

The facts of the first matter are self-evident; the second involves no surprise. Such strenuous vocalism as we have been hearing of late is as clearly beside the point in Gluck as it has unhappily shown itself in Mozart. Dramatically the representation had to no inconsiderable



"Pylades" (Mr. Sembach) Seeks to Comfort "Orestes" (Mr. Weil). (Act II of "Iphigenia in Tauris")

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BIG "AIDA" DEFICIT STARTS A WRANGLE IN SAN FRANCISCO

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engaged for use in said contemplated production, or in connection therewith, and the second party is hereby authorized to take immediate control and possession of same."

This agreement bears the signature of Thomas F. Boyle as the party of the first part and Emile E. Kahn as the representative of Lloyds.

Figures of Salvage Performance

"Mr. Boyle didn't have the money on hand," continues Mr. Kahn, "so it had to come out of the contract. Gadske and all the other singers had been paid. The sum of \$2,000 was due to Josiah Zuro, and this was paid after the performance of Oct. 3 on an order from Mr. Boyle, as the latter had no money with which to pay it. We spent a little over \$7,000 in giving the salvage performance of 'Aida' on Oct. 3, and we took in \$1,404 for tickets and \$341.95 from the sale of programs, a total of \$1,745.95.

"The demand made by Mr. Boyle was for \$25,000 with the privilege of keeping all the money that had been taken in. He was not willing to pay us for the tickets which he had sold and which we honored at our performance. His total expenses were \$35,597.17, and if we had paid him the \$25,000 on his policy after the rain had interfered with the opera he would have lost \$10,597.17 and have been compelled in addition to pay back the money he had received for tickets. Now he wants to get the \$25,000 and make no accounting for the money taken in. Our agreement was very explicit in regard to the settlement with us for the tickets sold. The house was virtually sold out to the holders of tickets for which Mr. Boyle held the money, and we certainly would not have gone to the expense of \$7,000 to give a performance for which we could not have had any sale. As it was, we netted about \$5,000 in salvage.

Papers Sent to London

"We have earnestly urged Mr. Boyle to settle and his attorneys have advised him that we are in the right. We gave him ten days' notice, finally, that unless matters were settled by a specified time we would send all our papers, vouchers and documents to London and that he would have to effect his settlement there. The time limit has now expired, and with no word from Mr. Boyle. The papers have gone to London and the case is now out of our hands."

Thomas F. Boyle is the auditor of the City and County of San Francisco. He is a man of the highest integrity. The "Aida" management was undertaken by him in aid of charity, and in the unfortunate mixup resulting from the enterprise there can be no personal reflection of any kind. He is not to be blamed for

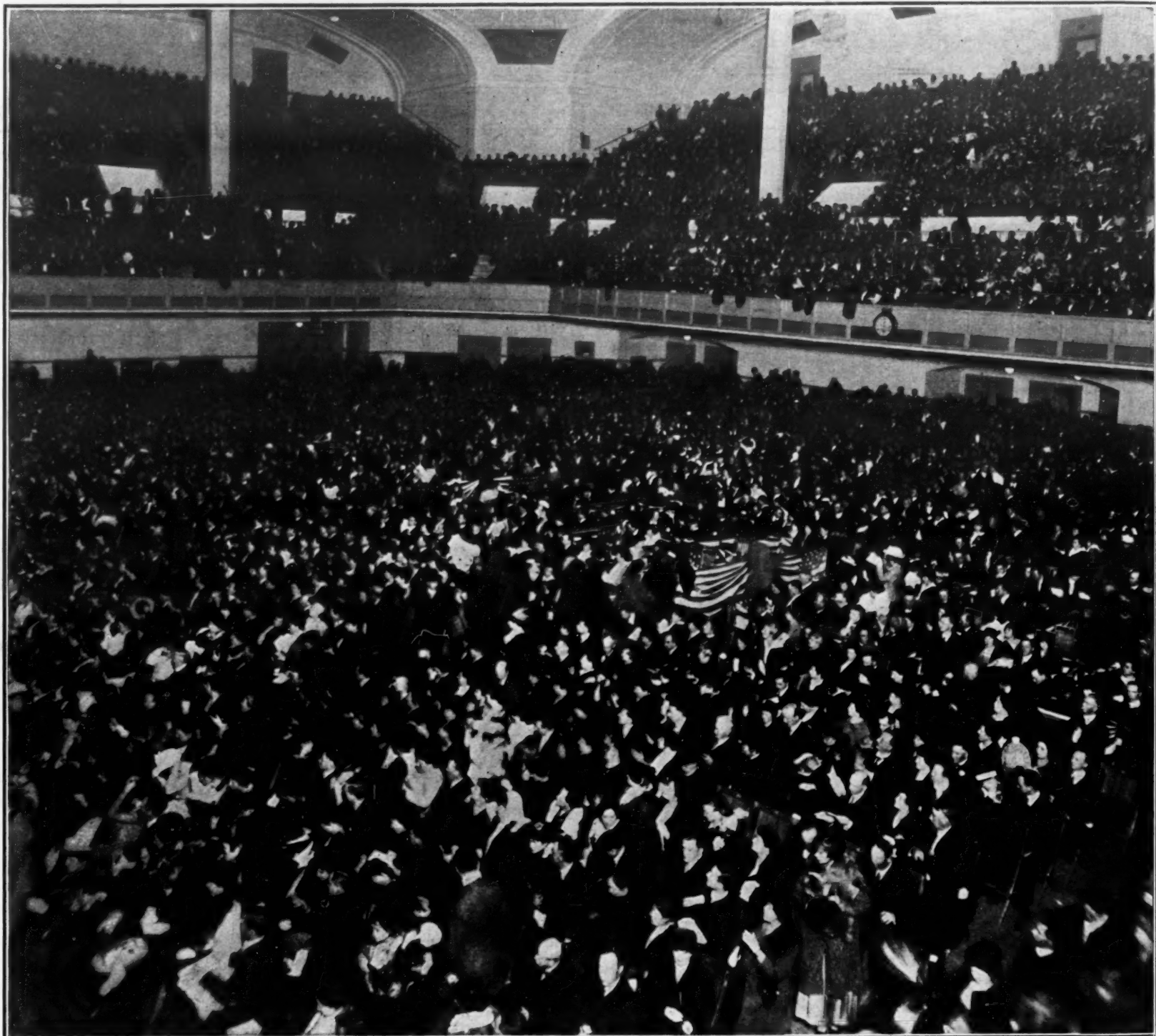


Photo News and Feature Service, San Francisco Chronicle

Part of the Audience That Heard the "Salvage" Performance of "Aida" in the Municipal Auditorium, San Francisco. This Was Given by the Lloyd's Agency, Which Honored Tickets Sold for the Postponed Outdoor Production, the Receipts for Which Were Held by the Opera Management

the failure. The firm of Kahn & Feder stands high in the business community. Mr. Kahn has long been identified with musical interests and he did all in his power to help out the "Aida" management when the promising venture encountered reverses.

Harry H. Dempsey was the original promoter of the "Aida" performance. He had handled several large charity enterprises in the same way with success. Dempsey arranged with Father Crowley of the Youth's Directory that the latter institution should be the beneficiary, together with the San Juan Mission. He

held a contract signed by Father Crowley to the effect that Dempsey should receive twenty-five per cent of the gross receipts. Later Father Crowley repudiated the contract, saying that he had given his signature on a blank form, and it was surrendered by Dempsey. Then Dempsey put in a salary claim for \$2,500. This was not allowed by the accountants. There was no money to meet it.

All the artists engaged by Dempsey were paid, as follows: Gadske, \$2,750; Claussen, \$1,200; Whitehill, \$1,200; Zeno-vieff, \$1,100. The local principals were paid small sums.

A good way, I think, to settle the whole financial difficulty would be to still carry out the plan of an open-air "Aida" production, any time in November or December, with Pacific Coast soloists and Josiah Zuro's well-trained chorus, all services to be contributed free of charge. San Francisco would make a big event of it, and with Lloyds ready to settle the old claim on an equitable basis a big net sum for the original charitable purposes could yet be raised. It would be wrong to leave Mr. Boyle to carry alone that load he assumed for the sake of others.

THOMAS NUNAN.

ANCIENT OPERA BY GLUCK HAS FIRST AMERICAN HEARING

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extent atmosphere and felicity of effect. Vocally it seldom attained more than a mediocre level and frequently it sank beneath it. An eye-filling plasticity of movement and posture distinguished Mme. Kurt's *Iphigenia*, an impersonation composed with intelligence if not impressed with the stamp of tragic nobility or a convincing grandeur of manner. But her stringent fashion of singing sorts ill with the nature of the music she is here obliged to deliver. Unimpeachable *legato*, supreme distinction, repose, elegance of phrase modeling are not the logical outcome of this soprano's methods. Nor did such qualities pervade her delivery of *Iphigenia's* music last week. Messrs. Weil and Sembach, the *Orestes* and *Pylades*, acquitted themselves commendably from the dramatic standpoint. Mr. Braun, the *Thoas*, proclaimed his two airs in a style appropriate to *Hagen* in "Götterdämmerung." Mr. Leonhardt was the *Temple Attendant*.

As the *First Priestess*, Marie Sundelius made her Metropolitan debut and

did what little fell to her worthily. As much can be said for Alice Eversman, the second lady of Diana's fane. Mme. Rappold sang the few phrases of the *deus ex machina*, but in Strauss's transposition the tessitura seemed to tax her severely. Lenora Sparkes was the Grecian damsel who delivers the fearsome information concerning the rage of the approaching *Thoas*.

Honors to Chorus and Orchestra

The vocal honors of the day fell to the chorus which sang the noble hymns of priestesses, the lusty Scythian rejoicings and the menacing pronouncements of the Furies in magnificent style. Nor can praise be too high for Mr. Bodanzky's treatment of the orchestra. In this music he is pre-eminently at home. The score was transparent, beautiful in delicately contrived shadings and dramatic without overstepping bounds. The ballet had but the Scythian sword dances to enact, and these were exceedingly urbane for folks as notoriously rough mannered as the prehistoric Crimeans.

Instead of Milanese mountings the management laid the burden of the scenic task on the American Monroe E. Hewlett, with results more fortunate than in the ordinary imported brand of *mise-en-scène*. The setting of the first and second acts is notably handsome in effect of color and design and, without *fin-de-siècle* or iconoclastic devices, harmonizes with

the character of the work and contributes atmospheric suggestiveness. H. F. P.

Comments of the other New York critics on the premiere of "Iphigenia in Tauris":

The opera doubtless fell strangely upon the ears of many in the audience. Its general effect is somewhat archaic. But to those who were willing to see and to feel them, "Iphigenia in Tauris" sufficiently revealed the qualities of greatness that have kept it living through all the vicissitudes and changes in the art of music, and especially in that of the lyric drama, since the opera was first produced in Paris in 1779.—*The Times*.

You will follow your own ideal impulse this time, will you not, Mr. Gatti, and retain this opera in the repertoire even if it does not greatly profit the box office?—*Staats-Zeitung*.

The whole production at the Metropolitan deserves praise; but this must be coupled with regret that the impersonations of the principal characters could not have been presented by singers trained in the French opera house.—*The Sun*.

Every lover of a noble type of lyric drama will feel grateful to Mr. Gatti, Mr. Bodanzky and the German contingent of the Metropolitan company for having enabled them to get acquainted with a lyric drama of which it can be said as truthfully as it can of any work of its kind that it was not born to die.—*The Tribune*.

Such works as "Iphigenie auf Tauris" help

CONCERT ANNOUNCEMENT

Princess Theatre, Tues. Aft., Dec. 5., at 3

PIANO RECITAL - PAULINE

MALLET-PREVOST

Tickets \$2 and \$3 at Box Office

to build any community's artistic sense, and its future performances are certain to meet with the substantial recognition which they deserve.—*The World*.

Those who go to opera for thrilling high notes or for quickly moving librettos will not find "Iphigenia in Tauris" as interesting as will those who go for artistic enjoyment.—*The Herald*.

After a careful and painstaking study of the old, as well as the new, versions, it may be said that Strauss's work was carried through with the utmost reverence for Gluck's intentions, with the utmost respect for his style of musical expression.—*The American*.

A New York audience, having no traditional reverence for Gluck to fall back on, cannot but be bored by much of the music in "Iphigenia in Tauris." There are fewer inspired melodies than in some of the earlier operas, notably in "Orfeo," and the recitatives, even though they are not *secco* (dry), but accompanied, are wearisomely monotonous.—*Evening Post*.

Certainly Strauss's chief change in the first act, the transfer of the heroine's pathetic air, "O toi, qui prolonges mes jours" (to use the original text), to the end of the act, which Gluck closed with the blood-thirsty chorus of the Scythians, is a theatrical error.—*The Globe*.

WANTED—The Joint Lutheran Committee on celebration of the 400th anniversary of the Reformation desires to produce anthems suitable for the Reformation Jubilee and offers three awards—\$75., \$50., and \$25. Anthems of two grades of difficulty are requested, and must not exceed 16pp. octavo. Contest closes February 1, 1917. Inscribe no name on the manuscript. For particulars and for suggested texts address, H. R. Gold, Secretary, 925 Chestnut St., Philadelphia.

LYRIC DICTION

(DORA DUTY JONES METHOD)

MAY LAIRD BROWN

(AUTHORIZED EXPONENT)

Address: 1 West 89th Street, New York

"KÖNIGSKINDER" GIVEN ITS CHICAGO PREMIÈRE

Humperdinck's Opera Beautifully Performed and Received with Evidences of Keen Enjoyment—Farrar and MacLennan in the Leading Roles — Galli-Curci's Sensational Success as "Gilda" Surpassed by Her Wonderful Impersonation of "Lucia" — Muratore Makes His Initial Appearance as "Canio" and Creates a Furore of Enthusiasm

Bureau of Musical America,
Railway Exchange Building,
Chicago, Nov. 27, 1916.

OUTSTANDING features of the second week of the opera were the beautiful production of Humperdinck's "Königskinder," with Geraldine Farrar and Francis MacLennan in the two leading rôles; Galli-Curci's remarkable singing of the "Mad Scene" in Donizetti's "Lucia"; Muratore's repetition of his success in "Faust" and his excellent impersonation of Canio in "I Pagliacci," and the brilliant second performance of "Le Prophète," with Dalmorès and Claussen in their previous rôles.

"Königskinder" comes in for discussion in the first place, for it was its Chicago première that took place last Friday evening. The opera was put on with great sumptuousness by Director Campanini, and it was performed before a packed house, which showed evidences of keen appreciation and enjoyment.

Basing it on a legendary fairy tale, Humperdinck wrote music which, for tenderness, for entrancing melody and for ingenious orchestral skill, easily places the opera beside the music dramas of his illustrious friend and teacher, Richard Wagner. Beautiful indeed are the preludes to the several acts which divide the opera and also some of the flowing passages for both the *Goose-Girl* (Miss Farrar) and for the *King's Son* (Mr. MacLennan). A pretty solo also is that which is sung by *The Fiddler* (Mr. Whitehill) and some good work is allotted to the *Wood-cutter* (Mr. Kreidler).

The picturesque scenery of the enchanted patch of ground, first in summer, and, in the last act, in winter, where dwell the witch and her foster-child, the *Goose-Girl*, was poetically expressive in its details of light and coloring. Miss Farrar looked ideally beautiful in her rôle and sang with a restraint and a charm perfectly in keeping with its import. Mr. MacLennan also gave a highly artistic representation of his rôle and sang it in genuine Teutonic fashion.

Smaller characterizations of unusual worth were those given by Octave Dua as the *Broom-maker*, and by Leta Mae Forsaith as a *Child*, her voice having the shrill, high register aptly suited to the music of this part.

Egon Pollak, with his wonted mastery of these involved symphonic scores, conducted admirably and shared in the success of the evening.

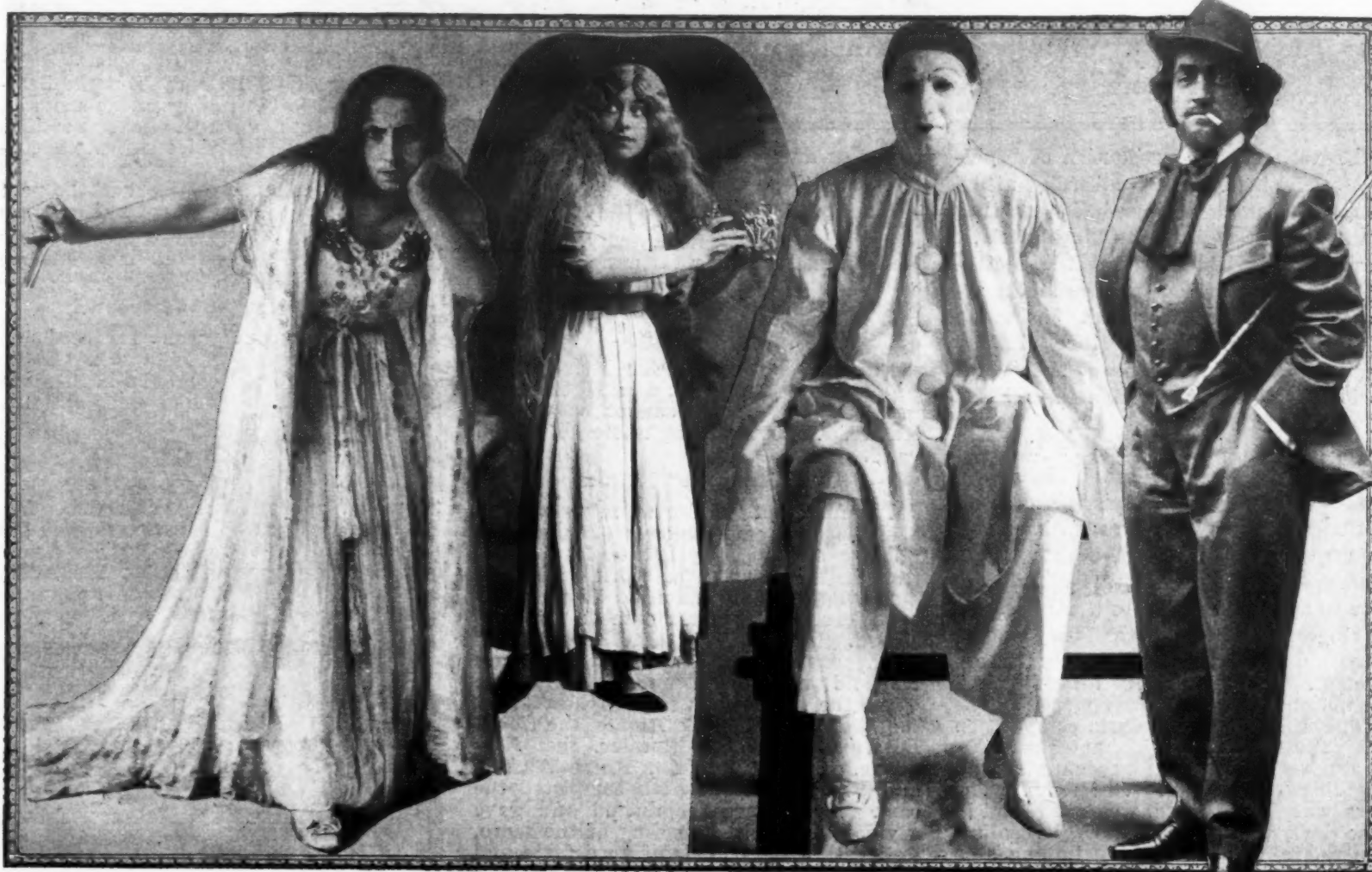
Greater Triumph for Galli-Curci

The phenomenal singing of Amelita Galli-Curci as *Gilda* in "Rigoletto" made speculation rife as to what she would do in "Lucia" last Tuesday evening, and it is not often possible to chronicle a still greater triumph for a singer in a second rôle, after she had made such a sensational success just a few days before. It must, however, be recorded that she outdid herself in the wonderful exhibition which she gave of vocal flexibility combined with purity of tone, with exquisite shading, and with a convincing portrayal of a rôle, hitherto regarded as a singing, rather than a dramatic operatic impersonation.

Mme. Galli-Curci sings and acts with an artistic insight which makes her delineations stand forth with striking distinction.

Such enthusiasm as followed her singing of the "Mad Scene" is rarely witnessed in our opera house.

Juan Nadal as *Edgardo*, Polese as *Ashton* and Arimondi as *Raymondo*, sus-



Artists Who Are Playing Notable Part in Opening Weeks of the Chicago Opera Company. Left to Right: Amelita Galli-Curci as "Lucia" (Photo © by Victor Georg); Geraldine Farrar as the "Goose Girl" in "Königskinder"; Lucien Muratore as "Canio" in "Pagliacci" (Photo © by Victor Georg); Charles Dalmorès as "Julien" in "Louise" (Photo © by Mishkin, N. Y.)

tained the other principal rôles, and Sturani gave a spirited and brilliant reading of the score.

Muratore as "Faust" and "Canio"

Lucien Muratore and Geraldine Farrar gave to the performance of "Faust" last Monday evening special distinction, Muratore singing with his well known artistic finish and with that elegance of manner which is a characteristic of the French tenor's art. As in former representations, he had to repeat the "Salut demeure." Miss Farrar, as *Marguerite*, also disclosed her exceptional qualities. Marcel Journet sang *Mephistopheles* with the refinement of his schooling, playing the "sinister one" with more suavity than fearsomeness and singing with good tonal style. Maguenat's *Valentine* was creditably handled; Myrtle Moses repeated her charming interpretation of *Siebel* and Defrère and Berat completed the cast. Charlier conducted with authority and poise.

A much more momentous occasion for Muratore came Thursday evening, when

the French tenor sang for the first time in Chicago the rôle of *Canio* in "I Pagliacci." With the standards of Caruso and others of the Italian school as precedents, it was a big surprise for our audience to see and to hear this artist carry all before him in his intensely dramatic impersonation of the strolling player. Not only did he sing the "Lament" with a surge and fire of warm-blooded Italian emotion, but he gave a musical finish to this part of the opera, which created a furore and compelled a stay in the action of the opera until the aria could be repeated. He made a huge success.

Florence Easton's First Appearance

Florence Easton, as *Nedda*, made her first appearance in Chicago in another than German opera and achieved a most estimable success. She sang the "Bird Song" with fluent technique and with a feeling for its light-hearted character, and later rose to the exigencies of the dramatic portions of the opera. She is a valuable member of the company.

The Singer Who Has Increased the High Cost of Chicago Opera

CHICAGO, Nov. 26.—Learning an operatic rôle in French when you are used to singing in Italian may be considered a mere matter of learning words, but there is much more to it than that. Mme. Amelita Galli-Curci, the great coloratura soprano, whose golden voice has sent operatic audiences of Chicago into ecstasies, and incidentally forced the management to raise the price of admission from five to seven dollars on nights when she sings, is learning *Juliette* in French, and finds it no easy matter.

"It might be easier to learn a rôle from the beginning, rather than to relearn it in another language," she admitted to me when I saw her in her home last night. "The nuances and colors are so different in French. I suppose it would be less difficult to learn it in Italian after first learning it in French, because the French make so many sounds through the nose. This will be the first time I shall have sung in French."

Mme. Galli-Curci has just gone under the concert management of Charles L. Wagner, manager of John McCormack, and will tour the country in concert after the Chicago Opera Association has closed its season. Mr. Wagner heard of the unprecedented success made by Galli-Curci in a city which has listened to

Patti, Melba and Tetrassini, when, as the critic of the *Chicago Tribune* puts it, "the gathering rose in its seats and cheered and shouted and screamed its delight with Mme. Galli-Curci," and he came to Chicago to find out what new marvel had come to America. He heard her *Lucia*, and was evidently satisfied, for he at once contracted with her to appear under his management. She will give a recital in New York.

Mme. Galli-Curci is the only one of the Chicago song-birds who does not live in a hotel. She has her own apartment on Grand Boulevard, six miles from the Auditorium; she has an apartment in New York, and she maintains a home in Milan, where her mother lives. Her apartment in Chicago has become a rendezvous for newspaper photographers, for the Chicago newspapers have not been slow to appreciate the news possibilities in a soprano who on her first appearance swept critics and audiences alike into raptures. The daily papers have been full of photographs of Mme. Galli-Curci knitting, Mme. Galli-Curci cooking ("and I carry my chef always with me, but the papers insist that I must pose over the kettles myself," says the singer), and Mme. Galli-Curci doing this, that and everything else that sopranos can possibly occupy themselves with.

FARNSWORTH WRIGHT.

Mr. Rimini, dressed in fantastic garb, sang the Prologue so satisfactorily that he had to repeat a part of it, and Mr. Kreidler's *Silvio* was done with consummate art by this versatile American baritone. Mr. Sturani, who conducted, made the score glow.

Preceding "Pagliacci," we had a fervid and highly dramatic performance of "Cavalleria Rusticana" in which Mr. Campanini controlled the destinies of the singers. Rarely has such a fine reading of this short but moving opera been heard.

Rosa Raisa sang with dramatic fervor and played with much realism in the rôle of *Santuzza*, the characterization standing out vividly from the portrayals of the other characters in the opera.

A coquettish and vocally excellent interpretation of *Lola* was given by Irene Pawloska; the *Turridu* of Mr. Crimi deserves a word of praise and the creditable singing of Polese, as *Alfio*, also must be mentioned.

Wednesday evening's repetition of "Le Prophète" brought Mme. Julia Claussen and Charles Dalmorès well earned laurels, and Saturday afternoon "Aida" was heard with the cast which sang the opera on the opening night excepting that Cyrene Van Gordon appeared as *Amneris* instead of Mme. Claussen. Maestro Campanini conducted.

The "Madeleine" Première

Music which tells by itself a dramatic story is written into the score of Victor Herbert's one-act opera, "Madeleine," given its Chicago première on Nov. 18. The story of the opera, taken from a French comedy, "I Dine with My Mother," lacks the dramatic force necessary to maintain the undivided interest of opera lovers. The music is far superior to the book, but is greatly hampered by the libretto, so that there is a lack in melodic invention.

Given by such artists as Myrna Harlow in the name part, George Hamlin, Louis Kreidler, Hazel Eden and Constantin Nicolay, the piece was sung and performed with much dash and spirit, and Mr. Herbert, who conducted, was called before the curtain many times to acknowledge the plaudits of the audience. He finally gave a short address of thanks, extolling the generosity of Campanini in giving him the opportunity to have two of his operas performed and thanking the artists and the orchestra for their share in the work.

The performance of "Hänsel und Gretel," which followed "Madeleine," was under the direction of Egon Pollok, who read a pulsating freshness and

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"Samson" Revival Welcomed

Return of "Boris Godounoff" to Metropolitan Répertoire Also Gives Cause for Rejoicing—An Excellent Performance of "Trovatore"

A PART from the production of "Iphigenia in Tauris," Saturday afternoon, which is reviewed in another column, the most absorbing artistic events of the last week at the Metropolitan Opera House consisted in the re-entry of "Samson and Delilah" on Friday evening and of "Boris" last Monday night. Saint-Saëns's fine opera, which musician and layman can always listen to with satisfaction to their divergent needs, seems to have become a thriving fixture at the Metropolitan. The representation is not ideally constituted in all particulars, but it serves as an incentive for some very considerable delectation. Operagoers, be it joyfully set down, have come to appreciate it at its worth, despite the lingering sentiment that they find in it too much of oratorio for operatic enjoyment. Reduced to its lowest terms, this notion conveniently evaporates. The residue is a wholesome lyric composition with various masterful appurtenances.

Last week's performance calls for an outgiving of pleasant sentiments. The opera was, in the main, well sung, and in these dark hours of unbeautiful vocalism even tolerably good singing impinges so blessedly on the ears that many other transgressions may be winked at. Caruso was in good form and his *Samson* is a sincere and earnest effort, which at moments reaches a point of dramatic eloquence. Mr. Amato did the *High*

Priest as finely as last year; Mr. Rothier was the aged Hebrew who diffuses sensible, if unheeded, counsel, and Mr. Schlegel sang *Abimelech*. As *Delilah* Mme. Homer presents a truly seductive picture, and she sang far and away more beautifully than she did the preceding week. "My Heart at Thy Dear Voice" was enchanting even if she did begin it below pitch.

For the chorus and for Mr. Polacco, who conducts this work as a labor of the greatest love, praise cannot be too excessive. An overflowing audience was on hand.

"Il Trovatore" Returns

The fact that "Il Trovatore" is now an acknowledged old-fashioned (though ever vital) opera did not prevent a large audience from enjoying the work on Thursday evening and demonstrating its approval as each familiar number was concluded.

The cast was a familiar one. Marie Rappold was the *Leonora*, Margarete Ober, the *Azucena*; Giovanni Martinelli, the *Manrico*; Pasquale Amato, the *Count Di Luna*, and Leon Rothier, the *Ferrando*. Marie Mattfeld, Pietro Audisio and Vincenzo Reschiglian completed the cast. Mr. Polacco conducted and gave a vigorous, spirited reading of the score, well within the bounds of good taste and yet with free rein for the purely melodic elements of the work.

Honors of the performance fell to Mr. Martinelli, whose singing of "Di Quella Pira" aroused an enthusiastic outburst of applause. The young tenor looked the

part of *Manrico*, sang it superbly and acted with dramatic intensity.

Mme. Rappold was in good voice after the first act, singing with marked purity of tone. Mme. Ober gave an impassioned portrayal of the gypsy, her warm, luscious voice admirably suited to the rôle.

Mr. Amato was warmly applauded for his singing of "Il Balen." But the baritone seemed to be singing under a strain, at first, and not until the latter portions of the opera did his voice gain its accustomed resonance and beauty.

Mr. Rothier made the most of the part of *Ferrando* and took several curtain calls after the first scene. Mme. Mattfeld and Messrs. Audisio and Reschiglian did the bits assigned to them creditably.

"Manon Lescaut" Repeated

"Manon Lescaut" was repeated on Wednesday evening of last week. Caruso was in superb voice, and the hard-working Mme. Alda, who had sung the preceding evening in Philadelphia, impersonated the title rôle as engagingly as she had the preceding week. Her voice showed no signs of the manifold exactions to which it had been subjected. Mr. De Luca, instead of Mr. Scotti, was the *Lescaut* and gave the rôle vocal richness and picturesqueness of action. There was no other change in the cast, Mr. Segurola again singing *Geronte* with splendid

effectiveness. Mr. Papi's conducting once more deserved unqualified commendation.

The return of "Boris" on Monday was greeted with delight by a large audience which enjoyed an excellent performance of Moussorgsky's work. There is but one "Boris," after all, and all the fascinations of "Prince Igor" pale their ineffectual fires before the burning splendor of this, the one sublime masterpiece that has come to us from out of a great soul since Wagner. Like Wagner's most grandiose conceptions, it communicates a thrilling inspiration and delight with every new hearing.

The usual cast appeared Monday night, save that Kathleen Howard sang the rôle of the *Nurse* and did so with the utmost credit to herself, vivifying the little part by several unaccustomed touches that gave it something of a new prominence. Mr. Didur repeated his admirable embodiment of the title part, Mr. Althouse sang *Dmitri* with finer shading than heretofore and Messrs. Rothier, Bada, Segurola and Bloch filled their customary parts. Mme. Ober, as *Marina*, sang vigorously, and Mmes. Sparkes, Delaunoy and Mattfeld completed the cast. Mr. Polacco's handling of the opera is truly Russian in spirit and to the second and third acts he imparts an epic grandeur. The chorus was, as it has ever been, the greatest star of the production.

"Königskinder" Given Its Première in Chicago

[Continued from page 5]

vim into this score. Irene Pawloska and Dora de Philippe had the two leading rôles of *Hänsel* and *Gretel* and sang and played with naïve charm. Rosa Olitzka's début as the *Witch* was awarded much favor and she was given a short ovation for her part in the performance. Virginia Schaffer, Wilhelm Beck, Hazel Eden and Cora Libberton completed the cast.

"Das Rheingold" was presented Sunday evening, Oct. 19, as the first of the special Wagner performances of the season and was heard by a large assemblage.

Egon Pollak directed the orchestra with a master hand. Clarence Whitehill's inimitable *Wotan*, Julia Claussen's dignified and Juno-esque *Fricka*, Marcia Van Dresser's lovable *Freia*, Wilhelm Beck's sinister *Alberich*, Octave Dua's crafty *Mime*, Francis MacLennan's resourceful *Loge*, Hector Dufranne's blustering *Donner*, Arimondi's fearsome *Fafner* and Goddard's towering *Fasolt*, not forgetting the three *Rhine Maidens*, Sharlow, Pawloska and Van Gordon, the last-named also singing the short rôle of *Erda*, all helped in a memorable production.

MAURICE ROSENFELD.

CONCERT BUREAU FOR CHICAGO OPERA ARTISTS

Campanini Announces Inauguration of Enterprise—Services of Noted Singers Thus Available

CHICAGO, Nov. 25.—Cleofonte Campanini, general manager of the Chicago Opera Association, has announced the inauguration of a concert bureau, through which the services of the artists of the opera company may be secured for concerts, at-homes, recitals, festivals and oratorios, for the season of 1916-1917.

This news will be welcome to many

musical organizations throughout the country, for, though the musical societies have already arranged for talent for their early dates for the year, they will require soloists for the late winter and spring, and thus will have an opportunity to engage some of the leading opera stars of our company. Julius Daiber will be in charge of the bureau and its book-ings.

A list of the artists thus available has been given out as follows:

Elizabeth Amsden, Marguerite Buckler, Francesco Daddi, Florence Easton, James Goddard, Francis MacLennan, Mabel Preston Hall, Juan Nadal, Irene Pawloska, Alma Peterson, Warren Proctor, Myrna Sharlow, Virginia Shaffer and Gaston Sargeant. M. R.

ADELAIDE FISCHER

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By Florence Turner-Maley

At her New York Aeolian Hall Recital, Nov. 17th.

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Jacques Thibaud

Violinist

New York Recital in Aeolian Hall on Nov. 16, called forth the following comments:

"He presented a programme of much interest. . . . Mr. Thibaud's performance was of a high order. He is one of the most distinguished exponents of the French style in violin playing, and its qualities of beauty, of tone, ease and elegance in finish were all conspicuous. He played with remarkable smoothness, poetic sentiment and much variety in tonal coloring."—W. J. HENDERSON in New York SUN.

"Mr. Thibaud played gloriously. His two years' silence has not diminished his poetic, refined and elegant qualities of musicianship."—GRENA BENNET in New York AMERICAN.

"Mr. Thibaud showed the qualities of a truly fine artist. . . . He treated Chausson's 'Poeme' with an especial sympathy and with a certain fervor, rising even to rapture, that raised the music to its highest power of poetic eloquence. This he expressed in a tone of great fullness and beauty, of searching and poignant quality, a wide range of coloring."—RICHARD ALDRICH in New York TIMES.

"His playing has always been elegant, refined and graceful. His tone yesterday was remarkably lovely and his phrasing nearly perfect."—New York HERALD.

"Jacques Thibaud revealed an exquisite tone, a faultless intonation, and all the passion of a genuine musician."—New York EVENING TELEGRAM.

"His tone was clear and of lovely quality. Possibly so beautiful an interpretation of Chausson's 'Poeme' has never before been heard here."—Brooklyn EAGLE.

"His style was refined and peculiarly ingratiating. Back of its gentleness and caressing amiability there was strength and warmth of temperament. It was a masterful exhibition of that breadth, reposefulness and appreciation of the beauty of melodic contour and phrase which won him so much admiration on his first visit."—H. E. KREHBIEL in New York TRIBUNE.

"Jacques Thibaud is one of the foremost violinists living. Bach's unaccompanied prelude and fugue in G minor he played in a masterly manner, a manner truly imposing, truly noble. Then came Chausson's 'Poeme' which he infused with a passion and a depth of feeling that carried all before them."—PITTS SANBORN, in New York GLOBE.

"Jacques Thibaud was welcomed by an enthusiastic audience at Aeolian Hall in the afternoon, and the great French violinist fully justified all the reports of his artistic growth since his last American tour."—SIGMUND SPAETH in New York EVENING MAIL.

"Mr. Thibaud played with splendid breadth, dignity, and poetry, and with the repose which the world has now come to recognize as an integral part of the Gallic character. In Chausson's 'Poeme' he rose to even greater heights; he poured his love for France into every measure of the melodious work of his compatriot. It is to be hoped that New York audiences will have many more opportunities to hear Mr. Thibaud this winter. All those who heard him years ago remember his luscious tone and the beautiful finish and elegance of his work. Now they will find a deeper note, greater virility in all he does. As an interpreter of the genius of France's greatest composer, Saint Saëns, he is supreme."—H. T. FINCK in New York EVENING POST.

Management: Loudon Charlton
Carnegie Hall
New York



Dear MUSICAL AMERICA:

When the curtain rose at the Metropolitan Opera House last Saturday afternoon on the third act of Gluck's "Iphigenia in Tauris" and disclosed Melanie Kurt in the white robe of the priestess of Diana, posed on the steps of the Greek temple, with the massive pillars, and the blue sea showing in the background, it seemed to me that in all the years of my experience of opera I had never seen so beautiful, so artistic, so classic a picture.

Indeed, this opera, especially to those who are interested in classic art, presents a series of pictures, as it is given at the Metropolitan, that reflects the highest credit upon all concerned in the production. Before I go further, let me say that the scenery, which was designed, I understand, by Mr. Monroe Hewlett, an American, was so effective, so truly artistic that it suggests that it may not be necessary to go to Milan or Paris in the future for such work.

By the bye, I notice that the critics, backed by their wonderful scrap-books, are wrong for once. They all declare that the work, which, you know, is considerably over a hundred years old, has never been produced in this country, but had been given in Paris fourteen years ago.

As a matter of fact, "Iphigenia" was given in April, 1909, at the Opéra Comique in Paris with Rose Caron singing the title rôle.

As to whether the opera will have a popular appeal is more than I can tell you. Certainly the matinee audience, which differs considerably in character from the audiences which come on regular subscription nights, seemed to be deeply impressed. There was a great deal of interest shown, though I would add that this interest was tempered by the evident uncertainty on the parts of many as to what it was all about.

Accustomed as we all are to the somewhat heavy orchestration of modern operas, this music of Gluck's sounded somewhat thin, though at the same time it was very mellifluous, and there was a beauty and purity to it that appealed to me.

The whole performance was on the highest level of artistic merit. As for Bodanzky, he deserves a wreath of laurel for the manner in which he conducted.

As for the singers, when we consider that they are all accustomed to the heavy Wagner rôles, they gave a performance that was little short of wonderful.

Personally, I should have preferred to have heard the opera with the original French libretto, but taking it all in all, I doubt if you could have gotten together even among the French opera singers a company which would have done the work greater justice.

As for Melanie Kurt, she won both dramatically and vocally a triumph. Dramatically, she certainly rose to the height reached by very, very few. It was one of those performances which linger in the memory of those who have been habitués of the opera here and abroad for years and who have not become blasé, but still keep their minds and hearts open to appreciate something which is truly great. Sembach, Weil, Braun, all aided notably. By an exquisite classic dance before the Temple, Rosina Galli showed again her superb artistry. The more I see of this lady, the more I am convinced that in the years

there has been none which possessed her charm, her grace. Curious that the only time that she ever is ungraceful is when she is dragged before the curtain and has to make a bow. By the bye, it certainly was a generous act on the part of the principals to bring her out. It should be done more often. The audience showed its appreciation by the increased applause when she appeared with the principals.

This production of "Iphigenia" is one of the finest, most artistic things that Signor Gatti has done since he has been with us. As to whether it will be appreciated by the public is another matter. It certainly should be if there are among us enough to go to hear a great, a beautiful work rendered by a cast of consummate artists and put upon the stage in a manner with which the European productions cannot compare!

As for Melanie Kurt, she stands out, bright and clear as a classic figure never to be forgotten.

It is certainly a sign that some of our critics are beginning to heed the growing intelligence of the music-loving public that the reviews in the principal dailies of Mme. Marcella Sembrich's last recital, while giving the distinguished prima donna her just due, were more temperate than they used to be.

When Mme. Sembrich made her last appearance on the concert stage, two years ago, Mr. Krehbiel of the *Tribune* and Mr. Henderson of the *Sun* overflowed with such an excess of eulogy as to create almost a revulsion of feeling on the part of those who had been present and knew the truth.

Such extravagances are neither fair to the artist, with a long life of worthy work accomplished, nor are they fair to the rising generation, in whose minds either a false standard is created or a question raised as to the accuracy of the judgment of those who have gone before.

Marcella Sembrich deserves all the applause that she got, all the flowers, all the enthusiasm, all the recognition of her wonderful art, all the demonstration of affection that should come to a woman who has worked so hard and been so faithful to her public. But all this does not justify the statement that she is still in her prime, that she sings as she used to do.

Consequently, as I said, to see that the truth, told by the leading critics for the first time, is refreshing. It means that they are beginning to realize that they no longer hold the autocratic position they used to; that the people who read what they write are no longer willing to sit at their feet and take everything as Gospel that they may choose to hand out and consequently it is the part of wisdom to temper eulogy with truth.

One thing is certain. If ever there was any idea that New York is not faithful to its old favorites, it would have been dispelled by the extraordinary scene which took place at Carnegie Hall, when Mme. Sembrich appeared and later, at the close of her recital. We are not as fickle and indifferent as we are supposed to be. We are loyal to those who have given us full measure of noble service, as Mme. Sembrich has done, and we do want to come, now and then, not only to hear, but to see them again and render them homage.

Of the tendency of the critics to slop over in the case of some of the older artists, I can quote no better instance than Mr. Krehbiel's recent article on Paderewski, in which he says: "Standards Fail. There is no formula found by which critics can measure the pianist."

When we get to the point where a leading critic falls flat on his stomach before an artist, as the Chinaman does before his idol, there is no room left for discussion. But when we contrast this attitude of abject surrender with the severe attitude adopted by the same critic toward young and promising talents, we are very apt to question, not so much the critic's honesty of purpose, but as to whether his condition is such as to give him a right to express an opinion.

Can anything be more detrimental to musical progress than, on the one hand, selfish adulation of certain distinguished personages in the musical world, which goes to the extent of lauding anything and every thing they do, regardless as to whether it is well done or not, and, on the other hand, a cynical, critical, hard, cold attitude to young and promising talent, with never a word of kindly encouragement, when such a word is not only needed, but deserved?

An able and well put editorial on this subject appeared in the *Morning Telegraph* the morning after the production of the "Magic Flute," in which the writer

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 51



Ernest Schelling, Distinguished American Pianist—He It Was Who Acquainted This Country with Granados, composer of "Goyescas," Who Met a Tragic End Through the Torpedoing of the *Sussex*

made some telling points with regard to the general attitude of the older critics and the necessity of either a change on their part or their being replaced by new blood. I suppose it was the irony of fate that in the very same issue the musical critic of the *Telegraph* criticized at some length Miss Hempel's performance of the *Queen of the Night* in "The Magic Flute," when, as you know, she was indisposed and her place was taken, almost at a moment's notice, by Mabel Garrison, a young American singer, who, I am glad to say, scored so great a success as to verge on the sensational.

By the bye, I notice that Max Smith, who did such good work on the *Press* for years, until that paper was merged with the *Sun*, is now writing some of the musical criticism for the *New York American*. Max Smith always had two virtues, in my eyes. One is a keen nose for news. Often the *Press* had news of importance, particularly regarding the opera, which the other papers missed. Besides that, Max's reviews of the performances were always fair and interesting. They differed from the screeds of many of his confrères because Smith never seemed to be as anxious as they were to show off what a wonderfully clever fellow he was, how much he knew and how little the rest of us know.

Charles Henry Meltzer, who used to review the opera for the *American* until he met a débâcle over something he wrote about Henry Russell, former manager of the Boston Opera Company, is no longer with the *American*, but has associated himself with Griffith, the playwright and promoter of movies, whose production of "Intolerance" is probably the most wonderful, the most extraordinary accomplishment in this line of endeavor.

Pitts Sanborn of the *Globe*, who has developed a strong individuality in his critical writing, in suggesting a list of French operas which he thinks Signor Gatti might produce, mentions, among others, "Julien" with Caruso. I hope our worthy impresario will not accept this suggestion. We had some performances of "Julien" with Caruso, which demonstrated most clearly that the type of impulsive, emotional Frenchman, a dreamer of dreams, was wholly outside the great tenor's scope. It needs a

Frenchman, and a French tenor, to realize, represent and sing *Julien*.

It is no discredit to Signor Caruso's talent to say that he did not get within a mile of *Julien*. I doubt if any Italian could. *Julien* is a product of Montmartre and the night life of Paris before the war. It does not represent the real France or the real French spirit. These have been showing themselves in their idealism, their power of self-control, their marvelous ability to stand and suffer, their splendid courage since the war broke out. The effervescent, fanciful, imaginative, unstable character of which *Julien* is typical, is not the real France, the France we know to-day.

So it was left to a couple of breezy, young Westerners who blew in recently from Chicago and located here as managers, to bell the cat!

Did you read the announcement of Maurice and Gordon Fulcher in your last issue, in which they said that "there are not only musical critics who can't stand to hear songs sung that are written by American composers and sung in our tongue, but there are musical papers which write nasty things about the artist who refuses to be bullied into buying their good (?) will with an advertising contract." All of which was *à propos* of the début of a young and ambitious singer by name of Lloria Hoffman, who together with her management has evidently been up against "the system."

The result was that, instead of paying tribute, her managers came out with a *pronunciamento* in which they stated that she would sing American songs to American audiences as often as she chose, just as she would sing French and Italian songs, and that she will advertise in only such musical journals as she chooses. All of which seems very proper and just as it should be. But have you any idea of what this means, of the pluck that it takes to come out publicly this way?

Do you realize the pressure that has been put on this young lady already, as well as on her managers? Are you aware of the mean paragraphs which have already been printed, of which marked copies have been sent around where they will do the most "good"?

Maybe you will say that such matters

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

do not interest the public, which wants to hear people sing and play and is not concerned with the politics of the profession or with what goes on between certain papers and managers?

Did you ever realize, Monsieur or Madame, you who say this, that you are aiding in that conspiracy of silence which is one of the chief reasons why "the system" is enabled to continue its nefarious work?

Does it mean nothing to you that when Signor Caruso is singing his best he has in his pocket a threat that unless he pays ten thousand dollars his life is in danger?

Does it mean nothing to you that only last season the Princess Troubetskoy brought out a play entitled "The Fear Market," which represented the methods of a blackmailing paper, made a sensational success and I think is still running?

Does it mean nothing to you, Monsieur or Madame, that the New York Times, which prides itself on its ultra-respectability, came out last summer with a page story by Burns, the great detective, in which he stated that the most serious crime in New York to-day is that of blackmail?

Perhaps, you have not read the columns and columns telling how the federal government has been forced to take a hand in the game and is running down gangs of blackmailers, whose profits in one year were estimated at over a million, which they had extorted from people whom they had trapped.

But you say you do not like to have such things brought up; they are unpleasant and scarcely fit reading in a reputable publication; that they belong to the courts. Perhaps the courts have already dealt with some of them and may deal with others before long.

Meantime, let me present my respects to Maurice and Gordon Fulcher and also to their artist, Miss Lora Hoffman, for their pluck in making a public appeal for justice and fair play.

It used to be said of the Metropolitan organization that, once you were cast for small rôles, it was almost impossible for you to rise and get a chance to really show what your abilities were. And this was said to be due not to any reluctance on the part of the management or board of directors to recognize a talent, especially an American talent, but simply because the public would not accept in a major rôle anyone who had appeared in a minor one, and would consider when such a person was put out for the bigger rôle that they were not getting the worth of their money. This attitude was largely fostered by our leading critics.

Now, why this viewpoint has been changed, whether it is one of the many results of the conflagration in Europe I cannot say, but certain it is that there has come a change over the scene. Through this change, Gennaro Papi, a comparatively young Italian, has had a chance to show what he can do as one of the conductors. Signor Papi has been with the organization some time and has shown very great ability. He has conducted at some of the rehearsals and, I believe, two years ago he conducted at a couple of performances when the company was in Atlanta. Anyway, he has got his chance and it is but fair to him to say that he has more than made good, although one of the critics said of him that he had the mannerisms of Toscanini without that great conductor's genius. I happen to know that Toscanini holds him in the highest regard. I think that we shall find that Signor Papi will justify the confidence reposed in him by Gatti-Casazza.

In a similar way, Mabel Garrison, who has had hitherto nothing but small rôles at the Metropolitan, got her chance in "The Magic Flute" the other night, when Hempel was sick. She made a sensation. Now, perhaps her way will be clear for the future, especially as the critics were unanimous in giving her the highest mead of praise, though two years ago, when she appeared as the Page in the "Huguenots," these same critics damned her as not up to the Metropolitan standard!

In business it is a recognized principle that it is a good thing to make promotions from within an organization instead of bringing in people from the outside. Why should not a similar principle, which is based on justice and the recognition of talent, prevail in the musical world, particularly in the opera. A number of subscribers would, no doubt, at once say, "Yes, but for the prices we pay, we have a right to expect experience and the highest standard of merit.

Let these young people get their experience elsewhere before they come to us."

That may be New York's cold-blooded attitude, but it certainly is not the attitude of the big opera houses in Europe, where they will give a young talent a chance; otherwise, how can it get experience?

When I speak of our "cold-blooded" attitude, I do not mean the attitude of the mass of the people; I mean particularly the attitude of the wealthy, social element, which has so much to say and which is absolutely selfish, indifferent, with certain very notable exceptions. Yet it exercises a tremendous power and is almost omnipotent just so long as the mass of the public, including the music-lovers, are foolish enough and weak enough to let it lead.

Last season I took occasion several times to venture a protest against some of the methods used by Mme. Geraldine Farrar to secure publicity for herself. I did this on two grounds. First, that Mme. Farrar has so much talent, has such a fine voice, was in such supreme favor with the public that she did not need it. I reminded her that it was only weak people who needed meretricious methods to advance their interests.

The other reason was that, particularly at the present moment, when the struggle for recognition of home talent is still serious, it was important for Mme. Farrar to maintain the dignity of her position, as there were thousands of young aspirants for fame who look to her as a leader, as an example and naturally are guided by what she does and says.

In connection with this, I notice a press dispatch which went through some time ago, stating that Mme. Farrar, who in private life is now Mrs. Lou Tellegen, will not be able to fulfil her engagement with the Metropolitan because she is about to retire "for an interesting reason." After that dispatch had been allowed to work its way through the press and arouse a great deal of regret on the part of Mme. Farrar's admirers that they would not hear her this season in New York, another dispatch was sent out in which Cleofonte Campanini, the manager of the Chicago Opera Company, with which Farrar is to sing in several performances, denied the truth of the report.

I would not have referred to the matter at all had not the press dispatch, which went everywhere, included a statement to the effect that Signor Campanini said of the matter, "However, it is all very good advertising."

I have no comment to make, except to ask a question:

Is it really such very good advertising?

It is always the unexpected which happens!

Just at the moment when Charles Wagner, the manager of John McCormack, the Irish tenor, and also of Emmy Destinn, was feeling more or less "desolate," as they call it, because of the final certainty that Mme. Destinn would not be permitted to come to this country by the Austrian government, on account of certain alleged indiscreet utterances on her part, comes the news of the triumphant success of Amalita Galli-Curci with the Campanini Opera Company in Chicago, whom Mr. Wagner had the foresight to sign up for a series of performances, so that he will be able to fill most of Mme. Destinn's dates with her.

Galli-Curci is the sensation of the hour in operatic circles. Her coloratura is said to be marvelous. She won such a triumph in Chicago that the people stood up in the parquet and the boxes and positively cheered her in a manner which several New Yorkers who were at the performance told me that they never remembered seeing in this country before. The lady has already won some success abroad, is well known in musical circles in Italy and has a charming personality, they tell me.

In spite of all this, Campanini did not want to engage her because he had a company that was complete, but to get rid of the importunity of William Thorner, the well-known vocal teacher of New York, who has had much to do with Mme. Galli-Curci's training, Campanini gave her a couple of performances. After the first, he promptly signed with her for fifteen more.

You may ask, "Why didn't the Metropolitan engage Galli-Curci if she is such a wonder, especially in view of the fact that through Mme. Bori's collapse and the doubt with regard to Destinn, they needed a prima donna?" I presume the answer would be that Signor Gatti-Casazza had engaged Barrientos, the Spanish coloratura singer, who certainly made good last season, and so he had no opening for Galli-Curci, and could not be expected to have two rivals in the same company, whose répertoires were virtually the same, though I have known

in the olden days wily impresarios who would have made a point of this, and, by arousing public feeling in the matter, would have caused the followers of the two singers to get interested and so jam the house for each.

Anyway, a great star has appeared in the operatic firmament and, no doubt, New York will be on the *qui vive* until it can pass judgment and see whether the verdict of Chicago will be confirmed.

Last season it was Matzenauer who saved the situation for Gatti many times. This season Gatti's own wife seems to be playing the rôle of saving angel. Not only did she help pull the first week through, as I told you, but last Wednesday, when they were to give the second performance of "Les Pêcheurs de Perles" and Mme. Hempel was sick, it was Frances Alda who came along and promptly made substitution in "Manon Lescaut," with Caruso and de Luca. And this though she was suffering from a cold and had just come on from Philadelphia on a night train after a performance of "Prince Igor."

A wonderful little lady is Frances Alda, and she is coming more and more to the front, in spite of what some of the critics said and wrote when she first came here.

Writing of Matzenauer reminds me that that indefatigable and really inspired lady gave a recital the other afternoon at Carnegie Hall and astounded people by her extraordinary success where it was not expected, namely, in French songs which she sang with such dramatic intensity and beautiful appreciation of the sentiment as to carry her audience completely away. Of course, we all knew that she would excel in her own line. Few thought, however, that she had the versatility which she is showing that she does possess.

This brings me to say that I think that one of the most reliable tests of an artist's real worth lies in this very power of versatility. For that reason it is greatly to Mme. Matzenauer's credit that she is anxious to show that she is not merely fitted to one particular line of rôles, which she has sung over and over again, but that she can do other things as well as those with which she has been prominently identified so far.

It was Mme. Matzenauer's intense desire to show that she was capable of something outside the big Wagner rôles that made her so anxious to appear in "Cavalleria Rusticana," and in which, you know, she made a notable success last season.

The Friars gave a dinner to Enrico Caruso at their new home Sunday night. Now the Friars are a well-known organization, composed of actors, writers of popular songs, press agents, with a sprinkling of musicians and newspaper men—a jolly and a goodly company.

They were out to have what Ex-President Roosevelt would call "a bully time," and they proposed to have it apropos of the guest of honor. So for five hours and a half Caruso, Signor Gatti-Casazza and their attendant satellites sat through a mêlée of dinner, heat, noise, speech making and vaudeville.

Incidentally, the great tenor heard himself alluded to as "the most distinguished wop" now in the United States. Incidentally also, he saw himself caricatured, though, as he is accustomed to caricaturing others, that should not have hurt his feelings.

I should like to have been present when Caruso, Gatti-Casazza and their attendant satellites met after it was all over and told one another, as they say in the vernacular, "their real names." But I should most have liked to have been present when later on the noted impresario arrived at his apartment and unburdened himself to Frances Alda, the partner of his joys, says

Your

MEPHISTO.

Toscanini Resigns as Conductor When Italians Refuse to Hear Wagner

According to a cable to the New York Herald from Rome, Arturo Toscanini, the noted conductor, has resigned as orchestral director at the Augusteum, because his playing of Wagner's music aroused the ire of the Italians. The Municipal Council, taking into consideration the hostile demonstration that followed Toscanini's playing of the "Götterdämmerung" Funeral March, accepted his resignation and appointed Maestro Molinari as conductor.



ADELAIDE FISCHER'S

New York Recital

November 17

Gifted Vocalist Makes Her Annual Appearance at Aeolian Hall.

SOME EXCERPTS FROM THE PRESS

"Miss Adelaide Fischer is forging ahead in her career by her sheer ability and merit. She has a pretty soprano, possessing much sweetness and purity of tone and she uses her natural gifts with intelligence and musical feeling."—New York Morning Telegraph, Nov. 18, 1916.

"Since the debut of Adelaide Fischer as a concert singer, a good many people have become familiar with the beautiful quality of her voice. It is pleasant to note that with each recital her singing becomes a little better and her audience a little more enthusiastic."—New York Evening Mail, Nov. 18, 1916.

"Miss Fischer is a young singer whose voice is of fine natural quality. She sang very beautifully, with grace, feeling and clear, warm tone. She is an intelligent singer."—New York Tribune, Nov. 18, 1916.

"She sings lieder with taste and intelligence and can give substantial pleasure to hearers."—New York Sun, Nov. 18, 1916.

"Miss Fischer has a pretty voice, with which she does pleasing things."—New York Evening Journal, Nov. 18, 1916.

"She has a voice of lovely quality and has learned much of the art of good singing."—New York Herald, Nov. 18, 1916.

"Miss Adelaide Fischer, an exceptionally capable poet and charming soprano, is gifted with a voice of beautiful quality and good training, and she delighted a crowded house yesterday."—New York American, Nov. 18, 1916.

"Miss Fischer, whose sweet lyric voice has already been commended in these columns, sang a variety of songs in French and in English."—New York Evening Globe, Nov. 18, 1916.

"Adelaide Fischer yesterday afternoon showed that the sweet and bell-like clarity of her voice was still very much in evidence. In the Dessauer 'Ouvrez!' she showed great adaptability as a coloratura singer."—Deutsches Journal, Nov. 18, 1916.

"Mozart's 'Vedrai carino,' leading the list, was sung with clarity and in the old Weckerlin 'Minuet Tendre,' and in the Clifton Bingham setting of 'When Celia Sings' the lilting old-time flavor were charming. As novelties, the most important numbers were seven songs, by Robert Kahn, with trio accompaniment. To the songs Miss Fischer brought finish, sympathy and style."—Brooklyn Eagle, Nov. 18, 1916.

"This artist has in the course of a few years attained a foremost position by virtue of a most charming voice and correct cultivation of the same. The young lady sang her 'Vedrai Carino' from Mozart's 'Don Juan' beautifully and in which her art was revealed."—New Yorker Staats-Zeitung, Nov. 18, 1916.

"Miss Fischer is gifted with a beautiful even voice."—New Yorker Herald, Nov. 19, 1916.

Exclusive Management

WINTON & LIVINGSTON, AEOLIAN HALL, N. Y.

Bispham Tells How He Began His Career 25 Years Ago This Week

Defying Advice, He Entered Opera in London During '91—In Celebrating Anniversary Famous American Baritone Gives Thanks to His "Task-master," the Public—Cautions Aspirants Not to Seek Vocal Honors Unless Unusually Gifted

"DON'T do it!" was the expert counsel given to David Bispham twenty-five years ago this week, when he embarked upon his career as an opera singer. If this well-meaning adviser is still alive to-day he can dwell contritely upon the fact that since the November of 1891 the American baritone has sung some fifty operatic rôles in the Old and New World, 150 oratorios and choral works, appeared in a score of plays, given a wealth of his famous recitations, and 2000 songs, in four or more languages. And what is more, to-day the name of David Bispham is synonymous with the noblest efforts of contemporaneous singers. Now, Mr. Adviser, don't you do it again!

Mr. Bispham made his professional début in London at the Royal English Opera in a translation of "The Basoche," by Messager, who conducted at the Opéra Comique in Paris. The young man was successful, but he now qualifies this success by explaining that his début was "under the best possible conditions." To let Mr. Bispham supply his own biographical sketch:

With the Metropolitan

"My next engagement was in Wagnerian music-drama under the auspices of the Royal Opera, Covent Garden, London, with which I remained for ten years. I also sang for seven years at the Metropolitan Opera of New York under the management of Maurice Grau. After his retirement I could not yield to the lure of grand opera under any subsequent régime, but preferred to work independently in my song recitals, always having in mind the interests of American composers and of opera in English, in which I thoroughly believe." (We know you do, Mr. Bispham, and thank you for it!)

"I can truthfully declare that I have enjoyed every moment of the hard labor entailed by an artistic career; but I would counsel all young men and women who desire to appear before the public not to do so unless they possess in a more than ordinary degree the happy combination of natural aptitude for and intelligent interest in every phase of the work they may be called upon to do, beside having sound physical and vocal health; and above all, the special training, through long years and in a great variety of ways, which alone will enable them successfully to compete with others, who indeed are very likely to be as keen as themselves, and possibly even more gifted!

"As for me, in the beginning I was counselled by a very competent authority not to attempt a public career; and I may say that though I proved this master's advice to have been wrong in my case, yet, on the whole, it is a very safe, sane and sound attitude to take toward any vocalist. It is apt to put him on his mettle, and though most would-be singers are bound, in the nature



Photos by Campbell Studios

David Bispham as He Appeared in the Two Little Mozart Operas Recently Produced in New York by Albert Reiss. To the left, as "Schikaneder" in "The Impresario"; Right, as "Colas" in "Bastien and Bastienne"

of things, to fail, yet those who do succeed in any degree will have earned their laurels by good hard work, for there are many competitors, and favor leads to but little in the artistic life, where no one can stand in anybody's shoes but his own.

"I am glad to feel that among my impersonations that seem to have been most highly enjoyed were those of the Mozart operas with which the other day

I rounded out my twenty-fifth year as a vocal artist; and I desire now to make acknowledgment of my profound thanks to that great task-master, the public, as well as to the mentors of the press who have for so long been obliged to 'sit under' me and endure my performances, but from whose pens I have so often received praise, and for whose kindly criticism I can render nothing but thanks."

TO GIVE FRENCH OPERA IN AMERICA

Director Announces That Famous Composers and Artists Are Coming After Jan. 1

As the result of a movement started in France for the establishment in this country of a high-class French opera company and an academy of music in the United States and Canada, offices have been opened at 25 West Forty-second Street, New York, preparatory to a two months' season of French grand opera scheduled to begin Jan. 1. The entire company will be taken on a tour of the American principal cities, so it is stated.

The entire project, which, it is stated, is educational in its object, is under the direction of M. Antoine v. K. de Vally, who announces that after the actual expenses are paid, the receipts will be turned over to some American societies, which are aiding the wounded and the orphans of the Entente Allies. Mr. de Vally is a Belgian tenor. Associated with him are French, Belgian and American artists and business men. He comes with indorsements from leading French composers, including C. Saint-Saëns, Camille Erlanger and Vincent d'Indy. The composers will come to this country to present their own works, it is declared.

Victor Audisio of Paris will be the artistic director. He is a member of

the Société des Beaux Arts and was for many years the first tenor of the Opéra Comique in Paris and in other cities, including Dijon, Algiers and Ghent. The musical manager and director will be Attilio Bianco, who has selected an orchestra in the United States.

The French Opera Company's leading artists will be brought from the Paris Opéra, Opéra Comique and the royal theaters of Belgium. An opportunity will be given to American singers to enter the Academy and be instructed in the real French musical art without going abroad. The scenery and costumes will be imported direct from Paris, it is said.

Only French operas will be given, but these will include not only the standard works, already familiar to American music-lovers, but also many novelties. The works presented will include "Louise," "Werther," "Jongleur de Notre Dame," "Thaïs," "Aphrodite," "Marouf," "Fortunio," "La Navarraise," "Lakmé," "Moussorgsky," "Faust," "Romeo and Juliet," "L'Attaque du Moulin," "La Vivandière" and "Messaline" and the composers will include Saint-Saëns, Messager, Widor, Charpentier, Bruneau, Xavier, Leroux, Fourdrain, Erlanger, Vincent d'Indy and others. The chorus will consist of sixty singers and the corps de ballet of thirty-two ballerinas, with three dancers from the Paris Opéra.

Dora Becker Shaffer gave a lecture-recital on "The Violin Through Three Periods" in Newark, N. J., on Nov. 14.

WONDERFUL GREETING FOR MME. SEMBRICH

Soprano Reappears in New York Recital—Her Singing an Artistic Object Lesson

MARCELLA SEMBRICH, soprano. Recital, Carnegie Hall, afternoon, Nov. 21. Accompanist, Frank La Forge. The program:

"Bist du bei mir," Seb. Bach; "Mit dem gemalten Bande," Beethoven; "Batti, batti," from Don Giovanni, Mozart; "Star vicino al' idol mio," Salviatore Rosa; "Chi vuol la Zingarella," Paisiello; "Lied der Suleika," "Er ist's," "Geisternähe," "Sängers Trost," "Röselein, Röselein" and "Auftrage," Schumann; "Le Colibri" and "Papillon," Chausson; "Voici que le Printemps," Debussy; "La Pavane," Bruneau; "L'heure délicieuse," Victor Staub; "Gdybys ty była," and "Niechaj jeh niebo," Stojowski; "Eti let nija noczi," Rachmaninoff; "Shepherdess," Edward Horsman; "Retreat," Frank La Forge; Ode, Rubin Goldmark.

Excepting Paderewski and Fritz Kreisler, no artist before the public to-day elicits such emotional demonstrations on the part of the hearers as Marcella Sembrich. Her recital appearances are in the most persuasive sense "atmospheric." Expectancy, enthusiasm irrespective of the artistic issues of the moment, and an affection akin to reverence for a personality which fairly embodies a noble musical ideal pervade the situation. To such elements the auditor reacts no less than the artist and the whole function assumes an eloquence and a human aspect over and above the ordinary entertainment of the concert hall.

Mme. Sembrich's return to the recital stage after two years' absence—during a part of which interval she was the victim of a serious illness—proved just such an occasion, an event which dwells with tenderness in the memory. A wonderful audience greeted the soprano wonderfully. Two full minutes elapsed before the plaudits subsided sufficiently for her to begin and fresh outbursts punctuated the close of each song, in several cases reaching the point of insistent demand for repetition. The floral display surpassed anything exhibited hereabouts in many a moon; the chrysanthemum market seemed to have been cornered. The whole effusive outpouring of sentiment may well have unnerved the singer and during the early numbers the consequences of strong emotional agitation were patent enough. Such forcible tenders of affection are not easily weathered even by those in the full flush of their powers.

Mme. Sembrich's performance constituted, as ever, an object lesson and, in effect, an inspiration. She does not sing as she did eighteen or twenty years ago. She does not meet the strain of even a moderately long program with impunity. On these points argument is superfluous. Last week she displayed some high tones still remarkably vibrant, brilliant and beautiful, as well as the ability to encompass delectable effects of color and shading in the upper part of the medium register. But she could not disguise the effort that much of her singing cost her, or effectually conceal that insecurity of breath support which caused many a tone to waver and sag from the pitch—in all of which there is nothing either new or extraordinary.

But her work, we repeat, may well have served as a significant lesson and inspiring to the aspirant. The singer's unexceptionable art shines triumphantly through the inevitable impairment of her vocal resources. With her exquisite taste and her musical sense to sustain her she utilizes her abbreviated breath supply to the ends of a consummately fine treatment of the melodic phrase. And her gracious perception of style never deserts her. It is necessary to recall only her delivery of Mozart's "Batti, batti" to appreciate the unfortunately low ebb at which contemporary singing of such music stands.

Not a little of rare beauty and suggestiveness might be signalized by reference to Mme. Sembrich's interpretation of several Schumann songs—notably "Röselein, röselein" and "Geisternähe"—of Salviatore Rosa's "Star vicino al' idol mio" and of Paisiello's "Chi vuol la Zingarella." Details must, however, be spared. Her French, English and other numbers received a full meed of appreciation and she sang a number of encores, among them the "Nussbaum," "My Lovely Celia" and the "Lass with the Delicate Air."

Frank La Forge's accompaniments were, as always, ideal. H. F. P.

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LEGINSKA

"The Paderewski of Women Pianists"

—Paul Morris, Music Editor, New York Herald,
November 6th.

Some Echoes of Her Sensational Triumph in Detroit

DETROIT FREE PRESS
October 25th.

LEGINSKA GRASPS EMOTION OF MUSIC

*Interpretative Insight Is Shown by
Pianist at Her Concert Given in
the Arcadia*

As Ethel Leginska visualized at the Arcadia last evening, she was a diminutive figure in black, projected before the all-embracing sable-hued curtain of Central Concert Company ownership. When she seated herself at the piano, the instrument seemed disproportionately, cruelly large. Her hair, bobbed Galahad like, to stop at the shoulders, her long manlike gown, her air of absorption, were all suggestive of a female Liszt, unspoiled as yet by mannerisms. With the passing of the evening, this figure frequently silhouetted against its background along with the green, and the American Beauty roses that provided a touch of contrasting richness to an essential somberness; and as the eyes and brain of the spectator and listener succumbed to the hypnotic influence of the decorative scheme, and to the light, and to the music of the piano, there were moments when the predominating consciousness was of a boyish half-hidden face, a white collar and two agile hands that performed with uncanny dexterity and eloquence.

We may here read into the record that Mme. Leginska played the Presto from Bach's Italian concerto, the Sonata Pathétique of Beethoven, the Ecossaises in E flat of Beethoven, Brahms' variations on a theme by Paganini, Chopin's Ballade in C minor Opus 23, Etudes 7 and 12 from Opus 10, prelude in A flat, Etudes 11 and 12 from Opus 25 and Liszt's Eighth Hungarian rhapsody.

Leginska is a supremely interesting pianist. She has a wonderful grasp of the emotional possibilities of her music and a sure poetic and interpretative insight, and a sheer physical power of expression that is little less than amazing. There are occasions when she paints in miniature as she did in her opening Bach number and now and then in her sonata; but when she does this it is not because the larger canvas is beyond her scope, but from pleasure. She can delineate along monumental lines also.

Leginska's sensitiveness to tone quality and her ability to shade and color are an unadulterated joy. Sometimes she loves to nourish and caress her notes, lingering over them and polishing them and considering them with ear close to her instrument as a painter might study the hues on his palette. She has pronounced pianistic attitudes and gestures, but they are logically attuned to the score she is interpreting, and they escape the taint of mannerism. Being the genuine expression of an inner fire, they comment strikingly on the music.

A thoroughly masculine incisiveness, Leginska tempers with a feminine refinement. This admixture gave her presentation of the Beethoven sonata an extreme delicacy, and at the same time a fire and eloquence and vividness in contrasts we have not heard surpassed. The Chopin numbers tempted the artist to opulence of phrase and to an orgy of technical display and to great individuality of reading which were noticeable particularly in the prelude and in the second group of etudes. At the end of this group Leginska seemed for the moment exhausted, and it was after rather a longer pause than usual that she undertook the Liszt rhapsody, in her hands, a passionate thing.

C. S. S.

DETROIT TIMES
October 25th.

LEGINSKA PROVES SUPREME ARTIST

A small elfin-like figure in a long-tailed black velvet coat crouched over a big piano on the platform of Arcadia, Tuesday evening, and wielded a hypnotic power over the ivory keys and the audience until every listener forgot it was Mme. Ethel Leginska before them, and felt only the presence of a weird spirit of music.

In a program of immensity and power, this little English girl in her twenties, and with a divine gift for playing the piano, displayed a genius and an equipment that outrivals Paderewski. She makes every other woman pianist now before the public seem like an ordinary after-dinner drawing room performer. And she does this without any of the usual tricks of the concert artist. She simply sits at the piano, and with her strong, supple hands takes herself, her music and her listeners into a realm that is as uncanny as it is effective in completely entrancing player and audience.

Mme. Leginska is of most unusual personality. She is so small and slim and boyish looking, with her shock of wavy brown hair bobbed and almost hiding the white face with its big blue eyes. Her peculiar costume of black velvet opened only at the throat to reveal a white silk shirt with soft rolling collar as original as it is artistically effective. The big black-cased piano and the tiny sombre robed figure were placed against heavy black velvet curtains, splashes of color being provided by a grouping of ferns and a great mass of red roses. One red rose lay on the piano keys as madame took her seat. All of this aroused a certain emotional interest that made the audience, which packed the auditorium, singularly receptive for that which followed.

The power, the technical mastery and the tremendous command of the keyboard possessed by Mme. Leginska is positively startling when one looks at this mite of a girl. Grace, poetry, limpidity are just as much a part of her as power. No pianist of either sex now before the American public is her equal in tone coloring and shading. She made her tones as brilliant, as delicate, as gorgeous, as moody and gray as a skilled artist creates colors with pigments and palette.

The numbers played included the Presto from Bach's Italian concerto; Beethoven's Pathétique sonata, and the same composer's Ecossaises in E flat; Brahms' Variations on a theme by Paganini; Chopin's Ballade in C minor, Etudes Nos. 12 and 7, Prelude in A flat, and Etudes Nos. 11 and 12; Liszt's Hungarian Rhapsodie No. 8, and an encore number.

The rendition of the whole program was a remarkable pianistic achievement and a revelation of a genius that left an indelible impress upon all present. Mme. Leginska will be remembered by Detroit concertgoers when all other pianists are forgotten.

ELLA MAE HAWTHORNE,

STEINWAY PIANO USED

DETROIT NEWS
October 25th.

MISS LEGINSKA DISPLAYS TALENT

*Diminutive English Girl
Proves Self Wonderful
Pianist*

A diminutive, childish appearing English girl held her audience in Arcadia auditorium spell-bound by her art Tuesday night. Miss Ethel Leginska, to whom the East gave instant approval last season, made her first local appearance in the Central Concert Company's course, and for individuality of style and temperament ranks as one of the most interesting women pianists that has ever come to the city.

In the dimly lighted auditorium she was a peculiar figure against the black hangings of the stage. Gowned in black with only a touch of white about the throat and wrists, her dark hair short and curling about the white face, she appeared elflike and quite too small to make anything of the big program listed for her. Her face, unusual but decidedly English in type, only showed strength, but when she leaned over the big keyboard and lost herself in her work, the hands that had seemed so small brought forceful results that a man might envy and again the most delicate of colorings. There is a spectacular element in her work, particularly when a fiery impetuosity drives her on and her unusual interpretations made her recital doubly interesting.

Miss Leginska is a pianist to be reckoned with. Her poetical, musical taste and unmistakable talent have been developed until she has become a master of tonal effects. Her touch is particularly beautiful and the flexibility of wrist and strength and surety of fingers commands attention. The brilliance and ease with which she works to a climax is thrilling and offsetting the unexpected strength she displays is that delicacy which is fascinating.

Bach has never sounded more delightful than under her interpretation. She gave the Presto movement from his Italian concerto and followed it with the Beethoven "Pathétique" sonata, Op. 13, and each note, each phrase, had a clarity and beauty that was rounded under her spell into a wonderful sonorous whole. As an interpreter of Chopin she has attained a marked reputation. The very spirit of his work whether the most euphonious of his etudes or the more intense works, as his Opus 25, Nos. 11 and 12, were revelations in the mood of the composer. Liszt's Rhapsodie No. 8 and Brahms' "Variations on a Theme," by Paganini, as well as the Beethoven "Ecossaises in E flat," were high points on her program.

Miss Leginska is singularly gifted, and her return to the city will be welcomed by all who recognize rare talent and desire a distinctive program.

DETROIT JOURNAL
October 25th.

Little Girl at Big Piano Astounds Audience in Arcadia Tuesday Evening

They were talking about her breathlessly when they filed out of the Arcadia Tuesday evening, the 2000 and more who had assembled to hear the loudly heralded English pianist, Ethel Leginska.

"Wasn't she wonderful?"

"Marvelous."

"Splendid! There's nothing like her."

The big crowd was abuzz with those exclamations. And no wonder, for a slip of a girl (handy and fortuitous phrase!) had just crouched herself over a big piano and had done things to the three classic Bs, not to mention Chopin, Liszt and Schubert, that were actually marvelous.

The technical musician will probably know how much superior or inferior Leginska is to the accepted masters in the matter of physical performance, but the hoipoli, the mob, the rag-tag and swallowtail element that doesn't know enough about music to spoil its enjoyment was convinced when that concert was over that here was a player considerably different from the rank and file of masters and decidedly more interesting, whether greater or not.

Of course the eye (and the heart, for that matter) may have been in a measure responsible for this verdict, but the test of music is the ear and to listen to her with closed eyes Tuesday evening only deepened the impression that Ethel Leginska is a figure to be reckoned with in the piano world.

Over and above the wonderment that one so young (they claim 17 for her and she can't be much older) should have attained such a superb technical mastery of the instrument, remains the memory of how she used that technique, and one can but marvel that a player of her years should display such an original musical imagination. For imagination and enthusiasm are the big factors in her performance. Her young mind is unsullied by tradition. She even made Bach interesting, opening her program with the Presto of his Italian concerto. The Beethoven "Pathétique" sonata gave us our first notion of her attitude toward emotion in music. She believes in making pathetic passages pathetic, fiery passages fiery, gay passages gay. If it did not somehow sound like less sincere praise than is intended, one might call her the melodramatist of the piano.

And in the language of the sidewalk, she's a hear for work. After Bach, a Beethoven sonata and another number from the same composer, she plunged, without leaving the platform, into Brahms' variations on a theme by Paganini, about as formidable a thing to play or listen to as this writer can imagine. Variations are musical gingerbread at best, but she made us like them in this case so much that she was forced to grant an encore.

Then came the Chopin group, four etudes, the ballade in C minor and the prelude in A flat. It is only echoing Philip Hale, the Boston authority, to say that it is doubtful if dePachmann could rival her in the performance of this mysterious prelude. That insistent, ominous base chord assaulted our hearts like the pang of a guilty soul; the whole thing throbbled like an open wound. It was emotion made almost too raw, like a realistic Russian drama.

Liszt's eighth rhapsodie closed the scheduled evening, but on top of that the wonderful little girl came back to the applause and played tricks with Schubert's "March Militaire."

The evening impression on the eye will not soon be forgotten either. The great black curtain clear across the front, the black piano, the slim little player with her bobbed hair, all in black save a white collar—all were accentuated by three splashes of fern green and a red rose on the keyboard; and with the subdued lights of the auditorium they all combined to create an atmosphere that almost made one able to keep the eye from straying with weird fascination to the maidens whose iron foundry figures adorn the arch above the curtain.

Management: HAENSEL & JONES, Aeolian Hall, New York

ECHOES OF MUSIC ABROAD

American Soprano to Have a Paris Opéra Début This Season—Belgian Baritone Hammerstein Introduced to New York to Spend a Third Winter in Italy—Carnegie's Scheme for Encouraging British Composers Comes in for Some Mild Criticism—One of Marchesi's Last Pupils Attracting Attention in England—Joseph Holbrooke Protests Eloquenty Against His Countrymen's Tendency to Favor the "Alien" Musician at the Expense of the Native—English Critic Finds Composer of "Boris Godounoff" Much Over-rated—Clara Butt Introduces New Songs

AN American soprano who married a titled European some three or four years ago and of whom little has been heard since is shortly to be heard at the Paris Opéra for the first time. Edith de Lys made her Paris début only last June at a gala benefit performance given at the Théâtre Français, although she had received her training in the French capital as a pupil of Jean de Reszke.

It is now nine years since this American artist made her début in Rome, which was followed by successful appearances in other Italian cities, notably in Milan, where she sang *Violetta* twenty-two times in six weeks. The Théâtre Royal de la Monnaie in Brussels and Covent Garden were the scenes of her principal subsequent activities prior to her marriage.

Her best rôles thus far have been *Aïda*, *Tosca*, *Violetta* and *Madama Butterfly*. It was in a scene from "La Traviata" that she sang to her first Paris audience in June, when *Musique et Théâtre* said of her that she revealed "a talent of the very first order, placed at the service of a magnificent lyric soprano voice and real temperament"—which seems like putting the cart before the horse.

WITH a fresh collection of laurels as a result of his first summer spent in South America, that admirable young baritone, Armand Crabbé, who won his spurs at the Manhattan in the days of Hammerstein opera, is singing just now in Spain before proceeding to Italy to spend his third consecutive season in the boot-shaped country, a country that has been exceedingly hospitable to this Belgian refugee.

Crabbé's present engagement at the Liceo in Barcelona began on the 1st of November and will extend to the 18th of next month. Then after a breathing space of one week he will divide his time from Dec. 26 to April 15 between the Costanzi in Rome and La Scala in Milan. In Barcelona he is appearing in the Massenet "Manon," in "Don Pasquale" and "The Barber of Seville."

ADDITIONAL details of Andrew Carnegie's recently announced scheme for encouraging British composers now accessible indicate that it is a very good substitute for the philanthropy, now discontinued, of making wholesale grants to churches to aid in the building of organs. London *Musical News* thinks that the scheme will have the effect of bringing forward some works which otherwise would never see the light, for the expense of publishing high-class music is a formidable consideration for an impecunious musician, and yet, without publication, how is his music to make its way?

It will be noticed that his monetary reward is dependent upon the commercial value of his music, which is, it is suggested, a healthy condition in the long run. On the other hand, the prospects

of royalties are admitted to be rather unhelpful.

Discussing the scheme as the music critic of the London *Observer*, G. H. Clutsam, the composer, finds the most serious point of criticism in the question of unbiased and sympathetic adjudication. The probable and possible judges—those whose names occur to one as likely to

publication, since composers with ideals of their own should know to whom they are submitting their works. "If all is well, then may Mr. Carnegie do for England what Belaieff did for Russia!"

ONE of the last pupils trained by Mathilde Marchesi is attracting a good deal of attention in the English



Scene from "Marie's Soldier," Now Running in Berlin

An operetta entitled "Marie's Soldier" is now having a successful run in Berlin. The scene here reproduced shows three of the leading characters in the cast, Lotte Werkmeister, Käte Dorsal and Dora Krach

carry most weight—have so many set ideas of what a "valuable" contribution may be that their assistance in the furthering of Mr. Carnegie's scheme is, he considers, more than doubtful.

As an extremely modest example of what might happen, would Debussy's "L'Après-Midi," as an unknown work, receive recognition if offered to the Carnegie United Kingdom Trust? asks Mr. Clutsam. Or would the votaries of the Brahmsian technique still pull the strings, making music a formal affair quite out of touch with modern thought? "The 'style' of music asked for suggests that something of the sort would preponderate. Many of us have hoped that no further inducement will be offered the native artist to write 'symphonies.' The best of them have been written and the form is stultifying to proper expression."

The Australian composer points out that it is highly necessary that the names of the adjudicators should receive early

cities the Carl Rosa Opera Company is visiting this season. It is a "Devonshire lass" named Astra Desmond, who is not yet of age and is said to possess a remarkable contralto voice. Proof that she has the all-important brains along with her voice is found in the fact that she took her Bachelor of Arts degree at the age of fifteen.

OPERA-GOERS here who have taken "Boris Godounoff" to their hearts since its Metropolitan première three years ago will scarcely agree with *Musical Opinion's* "Capriccio" when he says that Moussorgsky is surely one of the most over-rated of all the Russian composers. "His invention seems to falter consistently," he contends, "while his technical equipment seldom appears to be adequate."

Well aware that it is heresy to speak thus of one of the idols of the moment, the writer quoted feels bound to admit, nevertheless, that a rehearsing of Moussorgsky's much-vaunted set of "Pictures from an Exhibition" confirms the impression of mediocrity. "This little series of pictorial efforts was originally written for pianoforte solo and precious poor stuff it is. Last year Sir Henry Wood displayed his lively skill in orchestrating the 'Pictures' and succeeded in creating a little surprise and much amusement

thereby. Now we have another version by Touschmakoff—not so genially impudent as Wood's, but on that very account less interesting."

Another Russian work played at the recent London "Proms," which failed to enthuse "Capriccio," was a "Humorous Scherzo," as it was styled on the program, for four bassoons, by Prokofiev. The work is evidently quite slight. "Apart from an obvious desire to compel attention, there is no apparent reason why it should have been scored for bassoons at all. There is an alleged comic flavor about the bassoon, but the humor in this particular work is not very startling. Prokofiev is a man with a big reputation, but surely he did not make it with pieces of this kind."

A FLASHLIGHT is thrown on the kind of experience singers who undertake to entertain wounded soldiers in the countries now at war may expect to meet with by a writer in the *Saturday Review*. He relates that at a concert given recently at a hospital for the war wounded in England a celebrated singer when on the point of beginning his song was asked to wait a few moments, as there was still another man to be brought in.

Something was wheeled or carried in and set down in front. The singer looked down and saw a head and trunk—nothing much else, so far as he could make out. A wave of emotion swept over him, whereat the object of his pity looked up encouragingly and said in Welsh, "Cheer up!"

JOSEPH HOLBROOKE, the composer of "The Children of Don," which Oscar Hammerstein produced in London, and "Dylan," which Chicago may hear this year, is a man who does not hesitate to speak his mind in regard to his countrymen's neglect of their own composers in favor of "aliens," whether German or of other foreign blood.

He has long maintained that art should be anonymous. And he has enough faith in the intrinsic merit of his composing compatriots' work to lead him to believe that if concert organizations in England began now to give some fine musical works by their own men and refrained from stating any nationality or name, the people would be found listening as readily to Frank Bridge or Cyril Scott, or to Bantock or Bax, as they now do to Stravinsky or Ravel.

"It is a thousand pities that as a nation we think so little of our gifted men. One recalls the life of Blake and the mediocrity around him. It is the same to-day. We can meet many folk who tell us we have no first-rate music. Ask them what works of particular artists they know and the 'art-cult critics' subside."

"Why is it," asks Mr. Holbrooke in the *Saturday Review*, "if one of the many rich men of our country ever does condescend to help any project of art, it is always a German project, always a foreign project? No money is ever forthcoming for the native artist here, even though fine work is done by our modern orchestral writers. If money does ever support our young lusty writers it is always accompanied by conditions. Either the donor wants a work written which he can play himself, or which he designs, or which he may choose to be excellent; or it may be the giver wants a new work to conduct or to play in public! Anyhow, he dictates the scope of any work for which he gives a prize. We need a man to put down his money, and leave the composition to the artist."

The painful fact which Mr. Holbrooke sees slowly but surely emerging is that the British will not support their own musical works. "We seem firmly to believe that our own output is a poor one in music. We go so far as to maintain it in a controversy! Our writers on music are notoriously bad, and what little ability they possess for writing on music is surely and regularly given to alien work."

He explains that he does not use the term "alien" in any derogatory sense, but

[Continued on page 12]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

if it is not German excellence, it is other foreign excellence! "The sympathy in the Press which is supposed to guide our public in art goes first toward the German school because the Germans have 'worked' this inoffensive country for all they are worth; whilst our trade was surely going to them our art was gone. We send those of our young students who are gifted, to study and fill themselves with German idioms. We give a German conductor full reign in Manchester since the days of Hallé! The Queen's Hall Orchestra has pushed manfully all German work, and the London Symphony Orchestra—a fine orchestra—gives itself to the German conductors for the past ten years. Our Covent Garden opera authorities have for many years put Richter and German opera-de-luxe first and foremost.

"Sir Thomas Beecham, like so many of our rich men, gives his support to the Russian school, which, as it is a little fresher and stranger than the German, gains the firm support of the public. Our Academy and our colleges have German music still for their training. Our very

knights in music have all been 'trained' in Germany! and very many of our 'professors' have been trained there. Our 'critical' faculty has also, in many cases, come from the same training."

Mr. Holbrooke does not hesitate to admit that he himself likes German music, but he feels very keenly that now is the time to let the native composer come into his own, instead of blocking his opportunity by continuing to clog the wheels with the work of the foreigner.

CLARA BUTT had five new English songs on her program when she gave her only London concert of this season in the Royal Albert Hall the other day. One was by Landon Ronald and bore the title "Remember." The others were a new setting by Liza Lehmann of "There, Little Girl, Don't Cry," a "Crooning Song" by Gwynne Davies, "Moon-time" by A. H. Brewer and "Sorrow No More" by the singer's accompanist, Harold Craxton.

The English contralto of heroic stature turned over half the proceeds of the concert to the Clara Butt-Rumford Fund to provide employment for artists adversely affected by the war. J. L. H.

MANNES SONATA RECITAL

Violinist and Pianist Begin Their Series at Æolian Hall

David and Clara Mannes gave their first sonata recital in Æolian Hall, New York, Tuesday evening of last week. Their audiences have grown greatly during the last two years and it was a representative gathering that heard and applauded them enthusiastically on this occasion. Their program offered Grieg's lovely G Minor Sonata, the Vitali "Chaconne," with organ accompaniment; John Powell's "Sonata Virginiaesque" and Brahms's D Minor Sonata.

The presentation of the sonatas showed at all parts the perfection of ensemble and the intimate sympathy of interpretation existing between the two players. Mr. Powell's engaging work has been done by Mr. and Mrs. Mannes before this

and last week it aroused the customary pleasure, in response to which the reluctant composer had to bow his acknowledgments from his box. The Brahms work received a serious and finished performance and Mr. Mannes played the Vitali "Chaconne" well, barring some defective intonation. John Cushing was the organist. H. F. P.

Warford and Cox Songs Heard at Chickering Hall

On Saturday afternoon, Nov. 18, a recital of songs written by Claude Warford and Ralph Cox was given at Chickering Hall, New York. The artists who interpreted these melodious and interesting compositions were Catherine Bryce, soprano; Harriet McConnell, contralto, and Carl Rupprecht, baritone. A large and fashionable audience filled the hall to capacity.

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TIMES: Her style is one of dashing impetuosity that is stirring and contagious.

HERALD: Miss Menges is an exceptional artist.

BROOKLYN EAGLE: The Brahms sonata in D minor was eloquently set forth.

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Kelley's Admirers Give Him "Composition Studio" in Ohio



Edgar Stillman Kelley's "Composition Studio," Built for Him on the Campus of Western College for Women in Oxford, Ohio, by Admirers of the Eminent American Composer

OXFORD, OHIO, Nov. 19.—The intimacy and intellectuality of chamber music was chosen for the dedication concert of the Edgar Stillman Kelley composition studio, erected by the class of 1916 and their friends, at Western College for Women, at Oxford. The formal dedication, attended by many leading musicians and music-lovers of the Middle West, was held on the evening of Nov. 18.

The new studio is the visible expression of good will which the trustees, faculty and student body of Western College have entertained for the distinguished composer of the "New England" Symphony, the "Aladdin" Suite and other internationally known works, since first he came to live among them three years ago in the enjoyment of a composition fellowship, the only one of the sort, by the way, maintained by any college in the United States.

Mr. Kelley has under way a composition, the exact nature of which he is not at liberty to reveal, but which is calculated to exceed in importance anything which he has yet given to the world. In the quiet of the new studio the work will be completed, and it seems reasonable to expect that the composition will profit by the pleasant circumstances under which it will have been written.

New Home for Artist Couple

The new studio is located on the Western campus close to the residence of the president, Dr. W. W. Boyd, and only a short distance from the main road, from which it is screened by a thick bit of wood. The studio windows and the living room look out upon the south and the sloping lawn sweeps away in three directions. In their new home the Kelleys will reassemble their household goods and the many mementoes of a distinguished musical career, which has not been possible since they gave up their home in Berlin four years ago.

Mr. Kelley's fellowship leaves him free to lecture occasionally in various parts of the United States and to act as guest conductor for symphony orchestras, which this season are showing an increased interest in his "New England" Symphony and the "Aladdin" Suite.

Mrs. Kelley is a member of the faculty of Western College, and an accomplished musician. Mrs. Kelley assisted the Zoellner String Quartet in the program of dedicatory music, which included her husband's brilliant Piano Quintet.

Western College is not a wealthy institution. The young women of the class of '16 were assisted in their labor of love by the trustees, who voted a sum toward the studio, and also by the Stillman Kelley Publication Society, which embraces some of the best known devotees of music in the United States, including Carl Stoeckel of Norfolk, Conn.; Mrs. Ella May Smith of Columbus, its president; Mrs. John H. Boalt of San Francisco; Heinrich Meyn of New York and other musicians throughout the country and Europe.

Mr. Kelley finds the quiet simplicity of his environment almost ideal for composition and is in high hopes of completing work which will still further enhance his title as one of the greatest living exponents of standard composition in America.

Mary Jordan Sings for Haarlem Philharmonic

Mary Jordan was soloist with the Haarlem Philharmonic Society of New York at the Waldorf-Astoria, Thursday morning, Nov. 16. This was Miss Jordan's third appearance with this society. On Monday evening, Nov. 20, Miss Jordan sang at a musicale given at the Robert Treat Hotel, Newark, N. J. On Tuesday evening, Nov. 21, she sang in Springfield, Mass., for the third time within a year. The tour of this popular artist will bring her into Texas after the first of the year.

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ROCHESTER CLUB CONCERTS

Tuesday Musicales Presents Two Highly Interesting Pianists

ROCHESTER, N. Y., Nov. 17.—After ten days of inactivity, broken only by an organ recital by John Adams Warner, on the occasion of the dedication of the new organ in St. Andrew's Church, Nov. 8, musical events have begun again this week with the Tuesday Musicales recital on Nov. 14 at the Regent Theater. The recital was by club members and was notable chiefly for the appearance of Dorothy Gillette, pianist, and one of the younger members of the club. She demonstrated in no uncertain manner her ability, playing with good technique and understanding. The others who took part were Loula Gates Bootes, soprano, whose pure high notes were pleasing, and who was accompanied by Mrs. C. L. Garner and Mrs. Charlotte R. Chidsey, contralto, who presented an interesting group of modern songs, with Mrs. Jeannette C. Fuller at the piano.

The New York State Federation of Women's Clubs is holding its annual convention in Rochester during the current week, and on Wednesday evening

the Tuesday Musicales tendered the members a recital at the Genesee Valley Club. Those taking part were Margaret Goetze-Kellner, soprano, president of the Tuesday Musicales; Lottie Ellsworth-Coit, violinist; Rosita Renard, pianist, and Mary Harrison, accompanist. Señorita Renard is a newcomer in Rochester. She is a young Spanish girl of brilliant pianistic attainments who is teaching at the recently combined conservatories.

Paderewski paid his annual visit to Rochester last evening, playing before a fair-sized audience at Convention Hall. He was enthusiastically received.

M. E. W.

David Hochstein Plays to Appreciative Newark Audience

NEWARK, N. J., Nov. 20.—A small but appreciative audience listened last Saturday to David Hochstein, violinist, at Recital Hall. Mr. Hochstein played pieces by Bach, Mendelssohn, Tchaikowsky and others with fluent technique, pure tone and commendable moderation in interpretation. Walter Golde played the accompaniments with his usual skill. The recital was arranged by Emil Hoffman.

P. G.

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AMELITA GALLI-CURCI

Makes sensational début in Chicago Opera Company in "Rigoletto" Saturday afternoon, November 18th. Read the notices. She appeared as "Lucia," Tuesday night, November 21st, with even greater success, and has been engaged by Mr. Campanini for fifteen performances this season and fifteen next season.

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The Chicago Sunday Tribune of November 19th says:

"Dr. Donaghey, the scrutator of sweet sounds for this newspaper, came in late last night in high excitement and persuaded the editors of The Tribune that the integrity of this issue hung largely upon the insertion of a piece about Amelita Galli-Curci. He wrote the piece, which is subjoined:

"Yesterday's matinee audience in the Auditorium gathered for contemplation of a routine performance of 'Rigoletto.' It was a calm, suave, sophisticated gathering, which, as to most of its units, knew all about Marcella Sembrich, Luisa Tetrazzini and other coloratura celebrities who have, upon occasion, taken this opera away from the singer of the title part.

"When the curtain fell on the second act, the calm, suave, sophisticated gathering rose in its seats and cheered and shouted and screamed its delight with Mme. Galli-Curci, the Gilda of the afternoon. Nothing like her had been heard, the audience individually and as a body asseverated, in the six years in which Chicago has had an opera company named for it.

"Mr. Campanini, who had rather casually arranged with Mme. Galli-Curci for two performances—yesterday's and a 'Lucia' next Tuesday night—hunted round till he found the singer's husband, through whom she was immediately placed under contract for the remaining nine weeks of the season."

"From which piece by Dr. Donaghey it may be gathered that Amelita was something in the nature of a soprano conflagration."

Karleton Hackett of the Chicago Evening Post says:

"It appears as though Mr. Campanini has discovered a new star of the first magnitude in Mme. Amelita Galli-Curci. On Saturday afternoon she made her first appearance in America, singing Gilda in 'Rigoletto,' and although quite unknown to the public here she stirred the audience to one of the most enthusiastic demonstrations that the Auditorium has ever witnessed. Mme. Galli-Curci had been engaged for two performances, but before the opera was finished Mr. Campanini had made arrangements for her to remain the entire season, and she will sing about once a week.

"Just think in these days of people awaiting with bated breath and other evidences of emotional excitement for a performance of 'Lucia.' Well, such is a fact. It may be that the old-timers will come in for another inning and that once again the coloratura soprano, which the wise ones have been telling us was a species as extinct as the dodo, should be the reigning favorite.

"The first impression of Mme. Galli-Curci was that her voice is one of the most beautiful that has ever been heard on the Auditorium stage, and this is said with full recollection of the list of famous names which will come to everybody's mind. Young, slender, of graceful presence and winning charm, Amelita Galli-Curci is just entering her prime. Her voice is of exquisite beauty and her art is like unto that of Gerster and Sembrich, the supreme vocal art as our forefathers understood the term."

Felix Borowski of Chicago Sunday Herald said:

"If the performance of 'Rigoletto' given by the Chicago Opera Company yesterday afternoon, did nothing else it made evident the happy circumstance that Mr. Campanini's long hunt for a first-class coloratura soprano has come to a successful close.

"Mme. Galli-Curci, the Gilda of the representation, is at once the most effective and to the ear the most pleasurable of all the 'stars' that have lifted up their voices under Mr. Campanini's reign. This is saying much for her, for Mmes. Melba and Tetrazzini have been numbered in the constellation.

"So fluent, so brilliant an interpretation of Verdi's music has not been given to the town for many seasons.

"Mme. Galli-Curci has not much to learn about the art of song. It is certain that she will be a joy to connoisseurs who love fine singing."

Herman Devries of the Chicago American writes:

"To-day I must be arraigned for lese discipline, as per newspaper decrees. The American rule is to publish no reviews of Saturday musical events. But I must be disobedient this time by dedicating a paragraph to the electrifying debut of Mme. Galli-Curci on Saturday afternoon as Gilda in Verdi's 'Rigoletto.'

"In thirty years I, veteran opera-goer, have never heard such matchless, flawless beauty of tone, so satiny a timbre, such delicately lovely phrasing, such innate, God-given talent and feeling for the true bel canto. Art such as Galli-Curci's makes one welcome, instead of decry, the ancient form of opera.

"Her reception was an astounding exhibition of enthusiasm, interspersed with whistles, bravos and riotous stamping of feet and canes. Mme. Galli-Curci's debut of November 18 is a historic event for Chicago opera annals."



Photo © Victor Georg

Stanley K. Faye of the Chicago News says:

"When a great artist stands unexpectedly revealed on the stage of grand opera, like an effulgent deity of Greek myth, it is becoming in the audience to applaud and stamp and cry out, and whistle and in general raise such a tumult as would ordinarily be unseemly. So no fault can be found with the way in which delight manifested itself among the audience of the Saturday matinee, when Mme. Amelita Galli-Curci finished 'Caro Nome' in the second act of Verdi's 'Rigoletto.'

"Just the presentation of Mme. Galli-Curci would have been sufficient to distinguish this opera season. She is all that was good in the old style of coloratura and all that is good in the new. She is Tetrazzini with a waist line.

"When she started into the great aria of the second act she was still an unknown quantity. When she had finished it the first time she was the idol of the house. She has brought back the splendor of the old florid style of singing almost intact, and her voice is fresh and young. It is said that she taught herself to sing, but the fact remains that she must have taken lessons from the birds."

James Whittaker of the Chicago Examiner says:

"When applause explodes as if the aria were a time fuse and the audience a mine, the aria has been sung by an artist who marks the decade.

"Amelita Galli-Curci's singing of the 'Caro Nome' aria in the second act of 'Rigoletto' connected with the percussive instinct of the crowd and the various voices into which the heterogeneous opera audience vents its elation broke the dike. The success will have a repercussion in ten years of American opera history. Three p. m. yesterday was the first minute of Mme. Galli-Curci's decade.

"She was in no wise a prepared sensation. Indeed, Campanini has been cleverly reticent about her, so that she came as a bolt from the blue. An astonished public will clamor for information about the new Tetrazzini.

"She is twenty-seven years old. She studied to become a professional pianist, never to become a professional singer at all. She sings not as if song were her business, but as if it were her nature—and not second nature, but first nature. The use of her voice is her primary instinct—like that of the bird.

"She has an odd face. It is a medieval oval with an olive pallor that suggests the flesh-tint in a painting of the Italian renaissance. She is not a modern personality. You might find a face like hers in some old portrait in a Harper's of 1850.

"She is a prima donna, but also a grand lady with a manner of taking applause and distributing it gracefully among her supporting artists, which suggests a Viardot-Garcia or a Patti. She is a sister of these ladies—a bit out of her epoch, but in one which will appreciate her presence.

"There is gray matter in what she does, a dexterity in the avoidance of the things which she cannot do. She cannot trill. The famous trill which Tetrazzini carries up the stairs with her is absent. But the high E is there. It is the purest note I have ever heard. It is purer than a harmonic on the violin. The harmonic always whistles a bit. This note hangs suspended in the air like a point of light in the dark. It shines.

"The 'Caro Nome' was the definite success. The other aria brought down the house. This one tore it down. The ovation for the quartet in the last act was for 'Galli-Curci's high note.'

FAMOUS ORCHESTRAS HEARD IN COLUMBUS

**Kunwald and Stokowski Forces
Give Concerts of Marked
Worth**

COLUMBUS, OHIO, Nov. 21.—Within the week we have had two of the three orchestras which are booked for the season of 1916-1917, the first, the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, the soloist being Marie Hertenstein, pianist, and the second, the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, with Thaddeus Rich, violinist, as the soloist.

The playing of the Cincinnati Orchestra evoked tremendous enthusiasm from a house packed to its doors. Among the numbers were the Overture to the "Meistersinger," Sixth Symphony by Tchaikovsky, Symphonic Dance by Grieg, and the March from "Tannhäuser." Miss Hertenstein appeared for the second time in Columbus with this orchestra, playing the Liszt Concerto, No. 1, in E Flat with technical efficiency, a beautiful quality of tone, clean phrasing and a virile interpretation. This concert, on the evening of Nov. 14, was the second in the Music Club course.

The Philadelphia Orchestra was greeted by over 2000. The Philadelphia Orchestra comprised a band of ninety-four players, which made a volume of tone rarely heard in Memorial Hall in the season's concerts. The program included the Symphonic Suite, "Scheherazade," by Rimsky-Korsakow, followed by Bizet's "L'Arlesienne" Suite, the Violin Concerto, No. 4, in D Minor, by Vieuxtemps, and closed with "Finlandia," by Sibelius. Here was a group of interesting novelties, wonderfully performed. Mr. Stokowski has become one of the great conductors of the day, his control of the forces of his orchestra being nothing short of amazing. Thaddeus Rich played his part of the concerto delightfully, and the ensemble was admirable. The Philadelphia Orchestra concert was the second in the Quality Series of Kate M. Lacy.

The second Twilight concert at the University, presented Carrie Porter, soprano; Mabel Dunn Hopkins, violinist, and Hazel Swann, accompanist. The program was an attractive one throughout.

ELLA MAY SMITH.

**Leo Paalz, Cincinnati Pianist, in Unique
Recital**

CINCINNATI, OHIO, Nov. 18.—Leo Paalz of the Conservatory of Music, Cincinnati, was heard in a unique recital last Thursday. Mr. Paalz gave piano masterpieces representing the ancient schools and a number of strictly modern works. His artistic breadth and technical attainments won high praise.

Physician As Backer of Baltimore String Quartet



Members of the Baltimore String Quartet: J. C. van Hulsteyn, First Violin; Orlando Apreada, Second Violin; Max Rosenstein, Viola, and Bart Wirtz, 'Cellist

BALTIMORE, Nov. 6.—The newly organized Baltimore String Quartet, which has come into being through the generosity of a prominent local physician who prefers to remain unmentioned, has announced through Manager Frederick R. Huber that a series of four concerts, on Tuesday evenings, Dec. 2, Jan. 2, Feb. 27 and March 27, will be given throughout the current season. The personnel of the quartet has been drawn from the members of the Baltimore Symphony Orchestra and is as follows: J. C. van Hulsteyn, first violin; Orlando Apreada, second violin; Max Rosenstein, viola; Bart Wirtz, 'cellist.

Soloists of prominence have been engaged, and it is proposed to present works by American composers. Among those contemplated for performance are compositions of Mrs. H. H. A. Beach. The programs will contain examples of classic chamber music as well as modern conceptions for ensemble combinations such as works for flute and strings, piano quintets, and the various arrangements that composers have chosen for this medium of musical expression. The attractive feature of these concerts will be the use of the Art Gallery of the Peabody Institute as an auditorium.

COLUMBUS GREETES TRIO

**Two Pleasing Recitals Given—Musical
Society Present W. Va. Soprano**

COLUMBUS, OHIO, Nov. 15.—Two concerts were given in Memorial Hall the past week by the trio composed of Florence Austin, violin; Wilmot Goodwin, baritone, and Samuel Quincy, pianist and accompanist. The audiences were large on both occasions. Miss Austin made her first appearance here unheralded, but won sincere appreciation for her big, full tone and a command of the technical niceties of her instrument. Mr. Good-

win, as singer, interpreter and reader, was received enthusiastically. Mr. Quincy gave excellent support to the singer and violinist and contributed several piano numbers worthily.

The Columbus Musical Society had a large audience Wednesday evening in Rankin Hall, at which time the visiting artist was Marguerite Virginia Hall, soprano from Wheeling, W. Va. Members who appeared on the same program were Goldie Mede, Carl Schodurf, Eldon Howells, Margeret Foster, Mary Alba Russell, Martha Martindill, Eleanor Kopp and Mrs. Elsa Wray.

ELLA MAY SMITH.

**Chamber Music in Growing Favor in
Newark, N. J.**

NEWARK, N. J., Nov. 13.—The string quartet seems to be coming into favor in this city. The Elsa Fischer Quartet has been engaged for the series of concerts in the Eliot School; the Spade Quartet has been announced for the Board of Education free lecture course, and the American Quartet is booked for an appearance at the South Side High School on Nov. 17. This is but one manifestation of Newark's sudden blossoming in musical taste.

P. G.

MATZENAUER HEARD AS A RECITALIST

**Metropolitan Artist's Voice Lends
Itself Admirably to Song
Interpretation**

MARGARET MATZENAUER, contralto, recital, Carnegie Hall, afternoon, Nov. 22. Accompanist, Umberto Martucci. The program:

"Ballata," "Baci," "Povero Pieruccio" and "Ninna Nanna," Sgambati; "Seitdem Dein Aug' in Meines schaute," Richard Strauss; "Alle Dinge haben Sprache," Erich Wolf; "Cécile," Arthur Lambert Cone; "Hat Dich die Liebe berührt," Joseph Marx; "Beau Soir," and "La Chevelure," Debussy; "Nuit d'été," Edouard Tremisot; "La Dentellière de Bayeux," Felix Foudrain; "Before the Crucifix" and "When Your Dear Hands," Frank La Forge; "Lullaby" and "Blackbird's Song," Cyril Scott.

Mme. Matzenauer was not classified as either contralto or soprano on the program. But, while it is an open secret that she cherishes soprano ambitions and has already gone a long way toward putting them into practice, her voice refuses to abjure its true nature, regardless of its elongated compass. Within its normal bounds, this voice is one of the most superb organs to be heard anywhere today. Lusciousness of timbre, amplitude of volume, pliancy and amenability to fine shadings distinguish it and it gives itself to the utterance of delicacies almost as well as to imposing and orotund expression. And the singer commands many head tones of exceptional beauty so long as she refrains from needless vigor in her emission of them. The tendency to vent tidal waves of tone is easily second nature to a person with a voice as voluminous as this contralto's and the Metropolitan auditorium abets it. In concert halls such superfluity should be combated.

As a recitalist Mme. Matzenauer commends herself by the high level of intelligence characterizing her performances, by her authority and her consistent and well reasoned composition of songs. Her delivery of them is, at best, of forceful emotional coloring, even if her style is not distinguished by a considerable elasticity or profuse variety of effect. In such songs as Strauss's "Seit dem dein Aug'," in Wolff's "Alle Dinge haben Sprache" and Debussy's "La Chevelure," she was happiest. The last named particularly she gave with a full grasp of its inherent sense, though not a little in the other numbers of her list called for appreciation. Some encores were exacted by the enthusiastic audience, which heaped flowers upon the singer.

H. F. P.

**Elsa Fischer Quartet and Dan Beddoe
in Newark Concert**

NEWARK, N. J., Nov. 18.—The first of the tenth series of Artists' Concerts, given in the Eliot School under the direction of Principal Charles Grant Shaffer, was heard last night. A large audience listened to the Elsa Fischer String Quartet—Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola; Carolyn Neidhardt, 'cello, and to Dan Beddoe, tenor. The Quartet showed that it is well practised in quartet playing. Mr. Beddoe was encored several times. Arthur Klein acted as accompanist.

P. G.

VERA BARSTOW

**Scored a Sensational Success at her
First Canadian Joint Recital with
LEO ORNSTEIN**

AT WINNIPEG ON NOVEMBER 15, 1916

Miss Barstow was the solo violinist and scored a big success in Lalo's "Symphony Espagnol," presented here a few years ago by the talented English violinist, Marie Hall. Playing with unassuming ease, Miss Barstow delighted her hearers with the polish and the brilliance of her instrumentation. Beauty of tone, produced with the freedom of a sensitive bow arm, was hers, with a finger technic apparently effortless in its masterful development and mental application to the bravura passages which marked the last movement of the Lalo work.

—Evening Tribune, Winnipeg, Man., Nov. 16, 1916.

Vera Barstow proved herself a violinist of high artistic stature. She plays with wonderful technical precision, bigness of tone and dignity of expression. Her chief number was Lalo's "Symphonie Espagnol," which was brilliantly given and roused her hearers to feverish enthusiasm. The "Indian Scherzo" made an excellent climax to her all-round excellent work.

—Manitoba Free Press, Winnipeg, Nov. 16, 1916.

Miss Barstow has been re-engaged for a Full Recital in December

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ANNA FITZIU

PRIMA DONNA SOPRANO

Her success as "Nedda" in "Pagliacci" at the City College Stadium on September 21

What the New York Critics Said:

The TRIBUNE, Sept. 22, 1916: "The Leoncavallo opera 'Pagliacci,' at the City College Stadium last night was heard by fully 12,000 persons.

"The principals in the cast were Pasquale Amato, Luca Botta and Anna Fitziu.

"Miss Fitziu's singing was a revelation, her tones clear and easily produced, of rich quality and fine carrying power."

The AMERICAN, Sept. 22, 1916: "One of the brightest spots in the evening was the singing of Anna Fitziu. This delightful soprano was heard as Nedda in 'Pagliacci.' Herebefore her operatic activities in this city have been confined to the leading role in 'Goyescas.' Last night she sang the difficult bird song brilliantly and with fine dramatic spirit. Her performance was intelligent, convincing and satisfying."

The EVENING SUN, Sept. 22, 1916: "Anna Fitziu slipped into the part of Nedda and sang the 'Birds Without Number' so well that her hearers didn't have to keep telling each other how beautiful she looked. She, too, got her floral prizes."

The EVENING MAIL, Sept. 22, 1916: "It was Anna Fitziu who surprised even her warmest admirers last evening. To those who had heard her only in the ungrateful part of Rosario in 'Goyescas' her voice in the music of Nedda was a revelation. It was clear, powerful and sympathetic throughout. The bird song in the first act of 'Pagliacci' was particularly well sung. It is strange that such a voice should have been practically wasted at the Metropolitan Opera House last season, when good sopranos were so greatly in demand."

Miss Fitziu has been engaged by the New York Symphony Orchestra for a two weeks' tour, beginning May 7th.

She has a 10 weeks' engagement with the Bracale Opera Company in Havana, beginning Dec. 18th.

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Anna Fitziu as "Nedda"

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November 24 (Evening)....	Marietta, Ohio
November 25.....	Huntington, W. Va.
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For terms and dates communicate with John W. Frothingham, Inc., Room 1448 Aeolian Hall—New York City

THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Thirty-Fourth Article: Marie Taglioni and Her Family—(I)

I HAVE previously told my readers how privileged I was as a youth to make the acquaintance of Fanny Elssler, the famous dancer, when she was nearly seventy years old, and to be honored by an invitation to visit that great artist.



Maurice Halperson

One can imagine then how interesting it was to me when, in May, 1882, I happened to see the divine Fanny's great rival, Marie Taglioni, who had revolutionized the art of the ballet and who was the idol of artistic Paris under Louis Philippe, the "citizen king."

When Marie Taglioni was pointed out to me at Marseilles, I did not discover in her the captivating personality that was Fanny Elssler's; rather she was a human wreck, a poor old woman who moved my heart to deep pity.

I distinctly recollect the circumstances. It was a sombre, rainy day, better belonging to November than to May, better suited to foggy London than to sunny Marseilles. The weather was so unpleasant that I was happy to take refuge in a "bus," accompanied by a cousin who was my amiable cicerone in the lively commercial emporium of *la belle France*. Hardly had we made ourselves comfortable in the conveyance, when my companion whispered: "There is an interesting person seated opposite us, but please do not look at her immediately as she may notice that I am calling your attention to her." I cast a glance upon the lady designated, using all my discretion, but could discover nothing especially remarkable in the shabbily

dressed, elderly individual thus indicated to me. Her thin and seemingly somewhat deformed body was clothed in an old-fashioned silk dress of faded dark blue; a cheap brown shawl encircled her shoulders negligently; a poor old black hat, with jet trimming, covered her gray hair, while her hand closed almost convulsively on an old umbrella with a broken ivory handle. I looked into a haggard face, but noticed that the eyes which seemed to me dark gray, like steel, were intense and penetrating.

pity than any other feeling. When she arose to leave the 'bus, I noticed that her back was decidedly bent.

At this moment my cousin murmured: "And now I will tell you who that poor old woman is—Marie Taglioni!"

I was dumfounded. Marie Taglioni, the greatest classic dancer the world had ever produced! Fanny's rival! Was she still living—and in such adverse circumstances? Marie Taglioni's name had, of course, become a mere tradition and the present generation had lost all



Three Celebrated Dancers of the Last Generation. Left to Right: Carlotta Grisi, Fanny Cerito and Marie Taglioni, Rival to Fanny Elssler

How pitiable seemed her features, somewhat distorted as if she might have suffered from a stroke; the very long and pointed nose had undue importance in the wan face and her whole appearance, in fact, was more likely to arouse

interest in her; for at least thirty-five years had elapsed since the great dancer had retired. But Fanny Elssler, her contemporary, was still living in Vienna and enjoying in her placid old age the fruits of her great life's work, so that it was not strange that Marie Taglioni should still be among the living also.

My eye followed the woman's lamentable figure. There she stood on the sidewalk trying in vain to open her old umbrella. No doubt, it had seen better days like its mistress, and both deserved an honorable and quiet old age. The 'bus moved ahead while I was looking at her with a real pain in my heart as she stood struggling, exposed to the incessant rain. I would have liked to follow her and ask if I could do something for her. But my companion remarked: "She would take it as an insult. She is so proud and defiant!" And I put the question to myself: "How is it possible that an artist who had the whole world at her feet could have experienced such a downfall?" But we all know that one single big mistake is often sufficient to ruin a whole career. Marie Taglioni's life had been spoiled by a disastrous marriage.

The celebrated dancer came from a

famous old artist family. Her mother's father was a renowned singer, named Karsten, an intimate friend of Gustave III, King of Sweden. When this popular sovereign was murdered (this royal tragedy is treated in the original libretto of Verdi's "The Masked Ball"), he wanted to see Karsten and addressed him with the following words: "I shall die in a short time. Would that I could hear you sing only once more, dear Karsten!" The celebrated singer's daughter married the tenor, Filippo Taglioni, who devoted himself later on to the dance and became the ballet-master of the Court Opera in Stockholm. The Taglioni family, which gave four generations to the art of singing and of dancing, was known, so far as the two elder generations were concerned, for the exquisite beauty of its female members. Filippo had two sisters, both dancers for a short time, whose beauty was proverbial. One of them married the Count Dubourg, the other the Italian Count Contarini. The beauty of Catarina Contarini was considered so classic that visitors to Venice, where she resided, always tried to see her. The saying, "To have been at Venice without having seen

[Continued on page 18]



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THE ROMANCE OF MUSIC

[Continued from page 17]

older she grew. Her long arms and legs were almost abnormal. She was thin and flat-chested; her back was so hopelessly bent that it hardly seemed possible to overcome this handicap. Was not Papa Taglioni out of his mind to insist that his little girl was a dancing genius? How could this little monster ever become a prima ballerina?

Filippo Taglioni worked hard to bring his child into prominence. All his ambitions were devoted to Marie and her career. He was a great ballet reformer and inventor of mechanical effects. He was especially proud of one of his inventions consisting of an apparatus running on invisible wires intended to lift a dancer to the flies. Although Marie was only eight years old at that time, he refused a big sum offered him for the immediate use of his invention, remarking that this and other surprises he had in store would be reserved for his daughter's debut.

Reforms of Filippo Taglioni

The changes and reforms Filippo Taglioni had introduced in the dancing costume of the ballerina were caused by the special physical condition of his daughter. He was wise enough to recognize that unattractive Marie would not be a very pleasing sight in the usual short, puffed dancing skirts of tarlatan which exposed the whole legs. So he adopted a kind of Old-Greek Muse costume, a long frock in form of a tunic, hiding the legs to some extent below the knees. Furthermore, he suggested a modest decolleté, worthy of a little débutante. Realizing that his daughter's charmless features looked best without high hair-dressing he allowed the hair to be parted and combed back on both sides, adding as an ornament only a plain band of gold or a thin garland of flowers and stones. Taglioni thus became the open antagonist of the famous dancer and master of the ballet, August Armand Vestris, the son of the no less famous reformer of the French ballet, Gaetano Appolino Baldassare Vestris, who was

reported to have said: "There are but three great men in Europe: King Frederick ('the Great') of Prussia, Voltaire and myself." Vestris characterized Taglioni's ideal of a dancer as "flat-chested and God-fearing."

Little Marie certainly had no enjoyable youth. She studied so hard that entertainments and pleasures accorded other girls of her age were quite unknown to her. Fortunately, she had inherited her father's ambition. "We never had any friction or differences of opinion about my studying," the great dancer used to say and she often told friends at the height of her success that her father had accustomed her to devote many hours every day to "Sylphide exercises," so that she might lose all earthly heaviness and become a human feather. Wherever the Taglionis went, a big copper plate was taken along and Marie had to practise on it many hours, sometimes at night until the small hours of the morning, in order to develop her birdlike lightness, without troubling her less ambitious neighbors who slept while Marie danced.

A friend of the family whose room was situated just under the Taglionis suite at a London hotel once remarked jokingly that he had heard Marie's light but rhythmically pronounced step one night. "You did, eh?" Papa Taglioni shouted, all excitement. "Oh, you liar! No one ever heard my daughter's step. I myself never heard it because she never walks while exercising but flies. She is a Sylphide! I would have disinherited her if it had been otherwise!"

Début in Vienna

Marie made her debut in Vienna in 1822 when she danced in a ballet especially written for her by her father and called "The Reception of a Nymph at the Court of Terpsichore, the Muse of the Dances"—a somewhat lengthy title. The eighteen-year-old dancer scored a memorable success and Mlle. Heberle, then Vienna's dancing star, wept bitter tears because she saw herself completely outshone by the unattractive-appearing newcomer. Marie was equally success-

ful in Germany and Italy and only Paris at first showed little inclination to appreciate her intellectual art. Her Parisian debut in 1824 was not remarkably triumphant. She won some favor three years later but not until 1828 was her art highly appreciated. However, her popularity was thereafter established in an astonishingly short time, as she was generally regarded as the queen of the ballet in 1830.

Meyerbeer wrote for Marie the principal dancing part in his sensational "Robert le Diable." Musicians, poets, philosophers and diplomats were at her feet. Young Adolphe Thiers, who later became the celebrated statesman, proudly called himself "Marie Taglioni's most ardent admirer." Victor Hugo, then an established celebrity, was not able to hide his jealousy when he saw himself so rivalled by the great dancer in society and public interest. This frame of mind of the spoiled poet and social lion found expression in his poem, "The Grenadier," telling the story of the soldier who had performed heroic deeds and returned with a wooden leg, only to find that a fair dancer had supplanted him in the affections of the people.

Her Reign Unchallenged

After presenting at the Paris Opéra her "Sylphide," in the ballet written for her by the famous tenor Nourrit, with the music by Schneitzhoeffter (what a mouthful for the Frenchmen!), Marie Taglioni had no rival in the world of the ballet. Not even Fanny Elssler's charm and artistic temperament succeeded in dethroning her. In the last years of her career Fanny Cerito, the Milanese dancer, a beauty of the first rank, and the fascinating Carlotta Grisi succeeded in attracting wide recognition, but when Marie retired, in 1847, she was called "The Only One."

After the presentation of "Sylphide," her name was not less famous in Italy, Germany, Austria, Russia and Poland. The highest personages felt honored by her friendship. The Queen of Wurtemberg called her in her letters "*Ma chère amie*." Maximilian I, King of Bavaria,

put her before his children as an example of gracefulness and tact, and King Wilhelm of Prussia allowed his daughters to go to see the ballet, "La Bayadère," with Marie Taglioni, although he had considered it indecent as previously presented by other dancers. Alone, Rahel von Varnhagen, the literary and social leader of Berlin, intimate friend of Fanny Elssler, wrote about her: "Marie Taglioni is thin, very thin, and, when dancing her arms get red even under the grease paint."

At the height of her triumph, Marie made the great mistake of her life: she married an elegant *viveur*, the Count Gilbert de Voisins. This union, about which we shall hear more in a final article about Marie Taglioni, was short but stormy.

NEW WORK STIRS OBERLIN

Jongen Quartet, Introduced by Artists of Conservatory

OBERLIN, OHIO, Nov. 20.—At the second artist recital of the season at the Oberlin Conservatory of Music the Jongen Quartet, Op. 23, in E Flat, for piano, violin, viola and cello, was given what is said to be its first performance in America, by members of the Conservatory faculty. Jongen who is a Belgian, wrote the quartet some ten years ago, and it has been played several times in Europe, always with the greatest success. Rarely has an Oberlin audience been so stirred as it was over the performance of this really remarkable work. There are four movements, each one overflowing with harmonic, rhythmic and melodic beauties. Too much praise cannot be given the faculty members who performed it in such an adequate manner.

Oberlin is indebted to Maurice Koessler for the presentation of the work. Mr. Koessler recently became professor of the violin department in the Conservatory. He made the viola part one of wondrous, haunting beauty.

Gadski Delights Audience in Recital at Johnstown, Pa.

JOHNSTOWN, PA., Nov. 20.—Appearing in the place of Emmy Destinn, who has been detained in Europe, Mme. Johanna Gadski gave a delightful recital at the Cambria Theater on Nov. 6. Francis Moore was the singer's accompanist.

AMERICAN CONTRALTO SCORES SUCCESS

Press Comments:—

Such singers such as she proved herself to be are exceedingly rare and are to be cherished. In the first place, Miss Roberts has a voice of extraordinary richness and power. In the second place she has technique of the first order. Her tones are perfectly free from the top of her scale to the bottom and she has so perfected the dynamic treatment of them that she sings from a full forte to a pianissimo with exquisite gradation and smoothness. Without entering into further details it can be said that Miss Roberts has one of the few great voices that have come before the public in recent years, and that she uses it with the finished beauty of the genuine old Italian school. In short, a new American singer of whom much ought to be said in the future has made her appearance. Miss Roberts gave yesterday every indication that she should develop into one of the recognized stars on the concert platform.—New York Sun, Nov. 24, 1916.

A new singer to our concert halls made her appearance in a recital yesterday afternoon in Aeolian Hall. She was Miss Emma Roberts, and if she fulfils the promise she showed yesterday she probably will be heard from often in the future. Miss Roberts possesses a contralto voice of unusual range and unusual power. Its tones are easily produced and possess at times a peculiarly rich timbre.—New York Tribune, Nov. 24, 1916.

The programme offered contained many compositions that make exacting demands upon the singer. She began with Secchi's "Lungi dal Caro Bene" and concluded the introductory group with two old English airs, "About the Sweet Bag of a Bee" and "Lawn as White as the Driven Snow." In each of these the singer disclosed a smooth mezzo-soprano



voice of agreeable quality and an excellent understanding of that important factor of good singing—correct tone placement.—New York Morning World, Nov. 24, 1916.

Miss Roberts has a contralto voice of beautiful color and good range.—New York American, Nov. 24.

She was most successful in the Zigeunerlieder of Brahms. The sixth was undoubtedly her best number. She sang it with such lighthearted abandon that the audience quite forgot all about the horrid weather and was inclined to think the world a jolly place after all.—New York Herald, Nov. 24, 1916.

Her voice is a real contralto of very considerable power and of a flexibility rather uncommon in such voices. Miss Roberts sings with much intelligence and taste, with a gift for interpretation for conveying the essential significance of her songs, for differentiating their moods and emotional expressiveness. She is, in other words, artistically gifted as a singer and has cultivated her gifts to excellent issues. Her delivery is free and spontaneous, her phrasing well considered and well carried out, and her diction of unusual clearness in the several languages she used.—New York Times, Nov. 24, 1916.

Miss Roberts has a voice of real beauty and great volume. With her natural gifts she is sure to please almost any audience as much as the friendly hearers for whom she sang yesterday.—New York Mail, Nov. 24.

Miss Emma Roberts, an American contralto, effected a first New York appearance with a song recital in Aeolian Hall. She revealed enough ability to make it probable that she will be heard again here before long.—New York Globe, Nov. 24, 1916.

Emma Roberts

Exclusive Management, MUSICIANS CONCERT MANAGEMENT, Inc., Aeolian Hall, New York

PERSECUTION IN RUSSIA DROVE ROSA RAISA TO VOCAL CAREER

"Pogrom" in Her Native Village Impelled Her to Escape to Naples, Where an Opera-Loving Family Befriended Her and Discovered Her Gifts as Singer—Artist Brought Out by Campanini as "World's Youngest Dramatic Soprano"

IT is a giant stride from the cellar of a mean dwelling in the pogrom-swept Russian village of Bielostok to the center of the stages of some of the most important opera houses. But once again fact puts fiction to blush. After the hardest rigors and adversities Rosa Raisa, known chiefly to American music lovers through her work with the Chicago Opera Company, has been permitted to taste some of the sweetest artistic victories.

The young dramatic soprano was born and bred in Bielostok, which is one of the numerous smaller villages of Russia. One day came the dreaded pogrom, belching death and the most heartless tortures. Miss Raisa with her niece, a little child of six months, sought refuge in the cellar of her abode, where she cowered with trembling hand tight over the young one's lips to prevent its wailing and thus apprising the inflamed crew above of their whereabouts.

The outcome was that Miss Raisa (she herself was fourteen at the time) was obliged to quit Russia within six hours. She left her country in company with a cousin and went to Naples, where she was befriended by a family. The young girl used to sing those sad little songs which flower so perfectly in Russian soil. The family with whom she was staying were, like most Neapolitans, intelligent lovers of music, and quickly marked the unusual quality of voice that expressed these folksongs. An appointment was

made with the famous master, Lombardi, and with representatives of the Casa Ricordi, who, after hearing Miss Raisa sing, advised her to go to the conservatory. Before long Miss Raisa was installed at Saint Pietro a Majella, where she studied under the noted Mme. Barbara Marchisio, who was her first and only teacher.

Discovered by Campanini

Miss Raisa was virtually discovered, however, by Cleofonte Campanini, and her debut transpired in Parma on Sept. 6, 1913, the time of the Verdi Centenary. She appeared in the master's early opera, "Oberto, Conte di San Bonifacio." From that time to this she has appeared regularly on the stages of many of the most important operatic institutions. She was heard in London at Covent Garden the following year, 1914, which year also witnessed her creation of the title rôle of Zandonai's "Francesca da Rimini." This was a signal honor, especially in view of the fact that she enacted the part for the first time on any stage at the personal requests of both the composer and Tito Ricordi. That was while Miss Raisa was singing at the Constanzi, Rome. She sang there for two seasons, appearing during 1915 at the Colon (Buenos Aires). In 1916 "Francesca da Rimini" was heard for the first time at La Scala in Milan, with Miss Raisa again in the principal part. At that hallowed operatic institution she sang in the "Battle of Legnano," the patriotic opera given in honor of Gabriele d'Annunzio.

The same season Miss Raisa sang

again at the Colon and was heard also at Rio de Janeiro, Montevideo and Sao Paulo, Brazil. She was then engaged for the Chicago Opera Company by Campanini, effecting her debut in "Aida." Mme. Raisa has been requested to sing in



Rosa Raisa, Gifted Young Dramatic Soprano, of the Chicago Opera

Monte Carlo, Spain and Italy after completing her contract at Chicago.

Stage Dust as Perfume to Her

The prima donna—incidentally it might be remarked that she is the youngest living dramatic soprano—loves her art passionately. As she puts it, "the stage's dust is perfume" to her. Springing from humble stock, Miss Raisa has

never forgotten the harrowing experiences which she has lived through, nor does she forget or neglect the poor and unfortunate. This despite successes and compliments heady enough to affect really generous and finely grained mentalities.

An extraordinary honor was conferred upon her when she was singing at La Scala, in the shape of an enthusiastic telegram from the Duke of Pistoia, cousin of the Italian King, expressing the pleasure felt by the Royal Family over Miss Raisa's splendid work. It is said that when the soprano appeared in Buenos Aires, the president of the Argentine Republic, Señor Vittorina del Plaza, never missed a performance. He honored the soprano with a dinner and presented her with a valuable token in appreciation of the pleasure which he derived from her singing.

When Raisa left Bielostok as a girl her father was still alive, but since the outbreak of the war he has disappeared. In spite of thorough investigation not only by influential Italians but by the Pope himself her father's disappearance remains unsolved.

The soprano has created, besides *Francesca* (which she has already sung fifty-five times), the chief rôles in Romani's "Fedora" and the Brazilian Nepomuceno's "Abul." The following list gives an idea of the ambitious scope of Mme. Raisa's repertoire:

"Aida," "Nozze di Figaro," "Ballo in Maschera," "Les Huguenots," "Bohème," "Cavalleria," "Loreley," "Falstaff," "Mefistofele," "Andrea Chenier" and the operas mentioned above. Miss Raisa owes a deep debt of gratitude not only to Cleofonte Campanini, who brought her out in Parma, but also to that distinguished Italian's wife. The latter has been consistently interested in and devoted to the young prima donna and has aided her in many ways. G. V.

Prof. Daniel Gregory Mason of Columbia University, New York, has accepted the invitation of the University of California, at Berkeley, to become a member of the faculty for the next summer session, from June 25 to Aug. 4.



Photo by Matzene

RUDOLPH

GANZ

ANOTHER TRIUMPH AT HIS SECOND NEW YORK RECITAL

POST

N. Y. Evening Post, Nov. 15, 1916: "MacDowell's music is coming into its own. Pianists have discovered him, and the result is that his name is appearing on many programmes this year. It would be well for the cause of his music if all performers played his works as admirably as Rudolph Ganz did at his Aeolian Hall recital yesterday afternoon. He gave the 'Eroica' sonata as his opening number and he not only gave it with MacDowell's warmth and force, bringing out tellingly the poignancy of our greatest American composer's characteristic harmonies, but, what is far more difficult and what few have grasped, he gets the elusive, tender beauty which lies in all MacDowell's compositions, but which escapes as easily as does a subtle fragrance, if sympathy and comprehension are lacking. It is rare to hear in public so intimate a study of another man's soul as Mr. Ganz laid bare yesterday afternoon. This is true missionary work of the highest order."

EVENING WORLD

N. Y. Evening World, Nov. 15: "Among the pianists who compel attention and command respect, not the least is Rudolph Ganz. His recital at Aeolian Hall yesterday afternoon delighted a large audience. To MacDowell's 'Sonata Eroica' he gave a sympathetic, illuminating and masterful exposition. His pronouncement of Chopin's sonata in B minor was a delight. Moussorgski's 'Children's Pranks,' and Bartok's 'Bear Dance,' that upset the risibilities of everybody, owed no little to his skill in delineation. It was stunning playing that he did in Liszt's 'Rakoczy' march that was intended to send us all home but didn't. The cormorants were demanding still more when I left."

EVENING SUN

N. Y. Evening Sun, Nov. 15, 1916: "Ripe artist and, like the Swiss navv, firing no cannon salutes in his own name, Rudolph Ganz won golden opinions from a full Aeolian matinee by asking that house to 'see America first' yesterday in the 'Sonata Eroica' of MacDowell. He followed it up with the Schumann 'Symphonic Studies,' the Chopin B minor sonata and pieces of Stojowski, Moussorgsky, Bartok and Liszt. No long hair, no agonies at the piano when Ganz plays; just the artist and the gentleman, with a touch of the age of chivalry in his devotion to ideals. He's one man in a hundred this year."

TRIBUNE

N. Y. Tribune, Nov. 15, 1916: "Rudolph Ganz is a pianist who always gives of his best, and whose best is very good indeed. He was especially admirable in the MacDowell sonata of which he gave a brilliant reading. It was pianoforte playing of a high order, virile, vibrant, and shot through with color. The Schumann études are not easy compositions, for they require both technical mastery and a great variety of mood. To the first the pianist was entirely equal and his interpretation was at times exceedingly fine, while at others there was a feeling that he did not quite realize its highest possibilities. Yet, taken as a whole, it would be a cavalier indeed who would undertake to belittle Mr. Ganz's achievement. "Concluding the programme was a group of shorter pieces which included Stojowski's 'Amourette de Pierrot,' Moussorgski's 'Kinderscherz' and for a final outburst of virtuosity Liszt's 'Rakoczy' March. The audience was of good size."

STAATS-ZEITUNG

N. Y. Staats-Zeitung, Nov. 15, 1916: "The artist was in his happiest mood, and called forth no criticism through his freshness, his originality and his wholesome interpretation and great technique."

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Too Much Musical Turkey Is Philadelphia's Dilemma

By H. T. CRAVEN

FORECASTING elections is no more difficult than casting the horoscope of musical patronage. Occasionally a Governor Johnson—or an Oscar Hammerstein—appears and injects a distinctly personal element that cannot be discounted. But more often such a web of factors is encountered of which even the Theban sphynx would be embarrassed to give a solution.

Philadelphia commonly takes pride in her musical taste. She is pleased to compliment herself on her warm reception of the best in art. Most musical good things, sooner or later, come her way. Yet within the past fortnight opera of exceedingly high quality was pitifully neglected, while one of the dullest of lyric dramas—although well-presented—was attracted by far the largest musical audience of the season.

To put it bluntly, Max Rabinoff's admirable Boston Opera Company came here for a week and was rewarded with marked popular indifference. A few days later, Mr. Gatti's New York Metropolitan forces appeared, submitted the dreary novelty of "Prince Igor" and drew a house of gala proportions.

Enter the familiar troop of hindsight prophets. That most popular of concerted numbers, "I told you so," was wafted to the breeze. But it is patent that had the dismal situation been so emphatically foreshadowed in the beginning, Mr. Rabinoff would quickly have scratched Philadelphia from his itinerary. It is true, of course, that a few small voices whispered something about the Boston season lacking the essential "society" stamp, and that it seemed a dubious undertaking to submit an entire week of opera immediately before the opening of the regularly authorized Metropolitan season.

More than such reflections were needed to intimidate the now confuted optimists. Only a few years ago Philadelphia gave hearty endorsement to two great operatic organizations—the dauntless Oscar's and Mr. Gatti's—and often two performances were given on a single evening. It is asserted that we were then deluged with a veritable wave of operatic hysteria, solely due to the amazing activities of Mr. Hammerstein, and that when he went out, so did the tide. Where were once fruitful fields of patronage are now arid wastes of indifference, irrigated once a week by the visits of the New York cohorts.

Mr. Rabinoff gave three semi-novelties—"Andrea Chenier," "Iris" and "The Love of the Three Kings." There was immediate talk about the taste for "old favorites" until "La Bohème," "Cavalleria," "Faust" and "Madama Butterfly" held the stage with disastrous financial results. It has been said that a philanthropic Cleveland art lover loaned the impresario ten thousand dollars to ship the troupe to the Ohio metropolis.

The Metropolitan management returned to New York last Tuesday night with "pockets bulged"—to use Huck Finn's expressive phrase. "Society," and those who ever wish to be where "society" is, yawned and fidgeted through the soporific, disjointed, historical episodes of "Prince Igor," the libretto of which is about as interesting as the *Congressional Record*, and awoke when the finely picturesque Tartar ballet act was offered. The scenery proved as beautiful and appropriate as any the Metropolitan has ever brought here. But scenery is not quite everything in opera. Once upon a time we almost thought it was. That was in the days when Maurice Grau displayed his unequalled galaxy of song birds against backgrounds that would have shamed provincial Italy. "Give us stage settings and novelties" was then the cry. Both duly appeared, but eventually the personal stellar luster was dimmed and some of the novelties provided but a Barmecide feast. A year ago New York found that "Prince Igor," as Russian opera, compared very unfavorably with Moussorgsky's "Boris Godounoff." Philadelphia's verdict is about the same. Yet the box office for "Igor" here was a treasure house, while the ticket racks were nearly full when "Andrea Chenier," superbly sung by Zenatello, Villani and Baklanoff, stirred a handful of independent-minded auditors.

Attributing so much attention as this to a mere operatic situation is usually held to be a top-heavy sort of criticism by patrons of instrumental and virtuoso fare who comfortably regard themselves as "true music lovers." Perhaps it is. But opera is ever a curious kind of artistic madhouse. Sheer sanity is dull enough, to say the least. And without folly to lament, what is your critic? He—or more properly she—is Pollyanna.

Even without a Hammerstein to push them, concert music here seems to go in waves. The week preceding this one provided something more than a musical feast. It was a case of "wasteful and ridiculous excess." Came Strinsky with the New York Philharmonic; came our own Olga Samaroff; came, as usual, Stokowski with the Philadelphia Orchestra's two concerts. And this week even the home organization is on tour, and of course the Boston Orchestra comes at the beginning of the next seven-day period, on the very night when the Behrens Opera Club, with the veteran Gustav Hinrichs wielding the bâton, celebrates the twenty-fifth anniversary of the American (and Philadelphia) première of "Cavalleria Rusticana."

It's all as bad as the curious run on Brahms lately manifested here. Brahms concertos, Brahms symphonies, Brahms overtures dotted recent programs. No one is going to deny Brahms his honors at this late day, but turkey is a good thing, too, and when James A. Hearn's "Shore Acres" company had to eat before the footlights a full dinner of that excellent fowl every day throughout a whole theatrical season, there were murmurs of revolt. Mark Twain even said that one act of a Wagnerian opera was ecstasy for him; the rest of it agony. He had had his feast.

But, lest it be thought that the foregoing observations too gloomily exhibit artistic indigestion, here is a constructive suggestion with the popular optimistic seasoning. Why could not a meeting of leading impresarios and conductors be arranged prior to the opening of each season? Some discretion, variety, harmony and appropriateness of musical fare could then be devised. Then we could all enjoy our musical turkey, but we wouldn't have to eat it every day.



AURELIO GIORNI

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PRESS COMMENTS

N. Y. SUN.—His playing showed admirable features and a strong and compelling personal force. He has already gone far in his development, and played with intelligence, emotion and sentiment. He played the Bach music with a good piano tone and with much that was beautiful in the proper feeling and conception. In the Schumann Etudes Symphoniques he evidenced much beauty and variety of tone, and a wide range of characterization, with an excellent use of the pedals. As in the Bach number, his technique was polished.

N. Y. TRIBUNE.—Mr. Giorni succeeded in making a remarkably favorable impression. He is an artist of evident distinction, and one who ought to make his way in his new field. He has a fine command of tone color, a marked sense of rhythm, and much brilliancy of execution.

N. Y. EVENING MAIL, Nov. 7, 1916.—Mr. Giorni is a pianist whose worth has long ago been discovered and rightly appraised in Philadelphia—a serious, well-grounded Italian musician. His powers were a revelation to his New York audience. Although still a mere boy, he plays with a wonderful maturity of style, and his musical intelligence is consistently impressive.

BROOKLYN EAGLE.—He played with delicate nuances, and also gave a demonstration of dynamic power.

BOSTON TRANSCRIPT, Nov. 15, 1916.—Aurelio Giorni played to an unusually large audience in Jordan Hall last night. His touch is accurately modulated, his rhythm precise and perfect, and his long, supersensitized fingers can cut the cleanest and finest lines of intricate fingerwork. It is a finely chiseled perfection. Mr. Giorni always gives the impression of having supreme command of himself. His intensity is prompted by good taste and his rhythmic continuity polished to the finest shade. The whole program served the requirements of exquisite fingerwork. Schumann's Symphonic Studies shone forth in brilliant beauty. Mr. Giorni always commands admiration. "Finesse" is his byword.

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DUFAULT RETURNING FROM SUCCESSFUL TOUR OF ANTIPODES



Paul Dufault, Tenor with Pauline Bindley, Soprano, and Florence Scapine, Violinist, at Brisbane, Australia

ADELAIDE, AUSTRALIA, Oct. 7.—Completing a markedly successful tour of Eastern Australia. Paul Dufault, the tenor; Pauline Bindley, soprano, and Florence Scapine, violinist, last night gave an impressive concert in the Adelaide Town Hall. Mr. Dufault expects to finish his New Zealand tour in time to sail for the United States on Nov. 25, arriving in New York before January.

Commenting on his concert last night, "Cosmopolitan," the Mail critic, says this morning: "Dufault shares with Dolores the proud position of being the people's singer, that people who represent the great democracy of art, and who will ever be the final arbiters on the merits or demerits of those who seek their favor."

Miss Bindley and Miss Scapine also made fine impressions.

Povla Frisch Sings Before Art Society of Pittsburgh

PITTSBURGH, PA., Nov. 20.—A most delightful recital was given last Friday night by Mme. Povla Frisch, Danish soprano, under the auspices of the Art Society of Pittsburgh, being the second reception of the forty-fourth season of this organization. Mme. Frisch is the possessor of perfect enunciation, splendid range and a voice of most pleasing quality. Her offerings consisted of songs

by Bach, Handel, Gounod, Chabrier, Lalo, Schumann, Stravinsky and others. Her French singing was particularly enjoyed as were also her Russian songs, the singer excelling in the "Hopak" by Moussorgsky. The artist was compelled to give an extra after this number, Debussy's "Mandoline." Jean Verd was the accompanist and gave much satisfaction. E. C. S.

MISS HEYMAN'S VERSATILITY

Artist Heard as Composer, Lecturer and Pianist in New York

Katherine Ruth Heyman, pianist, who is making New York her headquarters for the first time in twelve years, has been very active of late. On Monday, Nov. 13, Miss Heyman appeared at the Princess Theater in the rôle of composer, when Ruth d'Arcy of Covent Garden sang three of her songs in the program given for the refugees of Petrograd, the composer accompanying the singer.

At the Unity Society rooms, New York, on Nov. 15, as a lecturer this versatile pianist appeared, giving her *conférence* on "The Relation of the Ultra-Modern to Archaic Music" its first New York hearing. The *conférence* is illuminated by odd and unusual pieces of music, vocal and instrumental. The unmusical among the audience were as much delighted as the musicians with the great amount of strange and interesting information which Miss Heyman has amassed. The vocal illustrations, Greek mediæval, and from Miss Heyman's own pen, were charmingly given by the Marquise Gzdawa de Turczynowicz.

While professing herself entirely neutral, Miss Heyman gave a recital at the Essex Fells Country Club, through the receipts of which 1400 Serbians who had survived the great retreat were fed. On Saturday evening, Nov. 18, Miss Heyman played a return date from this appearance with a program containing, besides the classics, works of Debussy, Scriabine and Grovlez.

Compositions by Russell S. Gilbert Heard in East Orange, N. J.

A program consisting principally of original compositions by Russell Snively Gilbert was given at the Woman's Club House, East Orange, N. J., on Thursday evening, Nov. 16. Mr. Gilbert, pianist, was aided in the presentation of his works by Viola Brodbeck, soprano; Mabel Beddoe, contralto, and Kathryn Platt Gunn, violinist. Miss Gunn won favor in Mr. Gilbert's Berceuse, "Twilight," "A Thought" and Air in A Minor and later in the program played a group of Dvorak-Kreisler, Kreisler, Zarzycki pieces brilliantly. Both Miss Brodbeck and Miss Beddoe proved to be able interpreters of the songs and were well received by the audience. Mr. Gilbert played the accompaniments and also Chopin's F Minor Fantasy.

Elsa Lyons Cook, soprano, is in the midst of a busy season. She was heard recently as soloist in the "Stabat Mater" at the Holland Memorial Church and with Ralph Kinder in Allentown, Pa.

GODOWSKY VISITS EXPOSITION AT SAN DIEGO DURING TOUR



Leopold Godowsky with Mrs. Godowsky, at His Left, and the Misses Gilbert, Feeding the Pigeons at the San Diego Exposition

SAN DIEGO, CAL., Nov. 15.—Leopold Godowsky, famous pianist, and his wife departed from their regular tour last week long enough to visit the Exposition. They made the trip from Los Angeles prior to the Denver concert. The Godowskys were guests of the Misses Gilbert and were given a formal reception at Exposition Headquarters. W. F. R.

DETROIT'S BUSY EVENING

Matzenauer and Trio de Lutèce Heard on Same Night

DETROIT, MICH., Nov. 23.—The third program under the auspices of the Central Concert Company was sung on Thursday evening by Mme. Margarete Matzenauer of the Metropolitan Opera Company. Mme. Matzenauer sang four groups of songs, one of which was in English; each group containing as its climax some one of the arias from famous operas. The entire program was sung with the rare artistic skill and beauty of tone which characterize Mme. Matzenauer's work. Assisting at the piano was Catherine Eymann, who was entirely satisfactory.

On this same evening, the Chamber Music Society held the first of its season's concerts at the Hotel Pontchartrain, the Trio de Lutèce playing the program. Owing to the loss of the harp in transit, that instrument did not arrive at the Pontchartrain until nearly ten o'clock, this breaking the continuity of the program, for the solo groups for flute and cello were played first. After the harp's arrival, however, the audience was given a treat, for the trio played most exquisitely. At the close of the concert an informal reception was given for the members of the Trio and this was followed by a dinner, at which Clara E. Dyar was hostess, the guests being the members of the Trio and some fifteen patrons of the Fine Arts in Detroit. E. C. B.

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FINDS NEW SPIRIT IN AMERICAN MUSIC

Socializing Influence of Present
Movement Analyzed by Prof.
Dickinson of Oberlin

OBERLIN, OHIO, Nov. 20.—Edward Dickinson, professor of the history and criticism of music, recently delivered a lecture at Oberlin on "The Present Social Movement in American Music and Drama." Professor Dickinson is well known as an authority on the history of music and is author of widely read books on musical subjects.

"There are intellectual movements in progress in this country," said Professor Dickinson, "of which even those who are in the midst of them are often unaware. The eyes of the American people have heretofore been fixed upon their material treasures; now they are catching a vision of the treasure that lies in the natural resources of the intellect and the spirit."

In speaking of the commercialism of present day music—in the high cost of concerts and of opera—he asserted that, after all, "music, like book publishing, is a business, and mercantile interests must always furnish a large part of the motive power; and yet, the conception is constantly gaining force that music is not a luxury for the few; that, as it is the expression of what is the most purely and deeply felt in human consciousness, it must make its appeal to the common heart and the common intellect and find its warrant in its uplifting social energy."

The obstacles which have delayed the fulfillment of the highest musical ideals of the country Professor Dickinson finds

to be chiefly due to disorganization in the ranks of music teachers and to the "blindness of the leaders of general education to the educative values of music, which the nations of Europe recognized centuries ago." But he sees marked signs of real progress in the development of music teaching in the public schools, which has taken such wondrous strides in recent years, and in the recognition which the art is beginning to receive in the colleges of the country.

He calls the development of community music in New York and other large cities "the romance of recent musical progress in our country."

"Movements such as the establishment of music settlements in the poorer quarters of the great cities," he continues, "the free concerts for the people, provided by city and town administrations and benevolent organizations, and the rise of what is called 'community music' are all integral parts of this newly discovered social consciousness."

"The statements of Arthur Farwell, the former supervisor of municipal concerts in New York, would apply as well to any other locality as to New York: 'That these crowds get the greatest satisfaction from the greatest music on the programs, there is not the shadow of a doubt. It is the great works that sweep them out of themselves, exalt and rest them and bring their being into harmonious relations with life, after the toil and sordid struggle of their days. It is for this spiritual resolute and revitalization that the concerts are visited by the thousands who are to be found there day after day.'"

In tracing the history of this social feeling the desire for self-expression in song which has led to the community chorus, Professor Dickinson questioned the possibility of its being a "passing fad." "But," he said, "if the community chorus movement by and by disappears, that will not prove that it does not serve a real social need. Many things are called fads which pass away merely because they have accomplished their purpose and served their time."

Music's Socializing Power

"In all these manifestations of the new spirit that is abroad in our country—the development of musical education in the colleges and public schools, the growth and increasing influence of musical clubs, the music school settlements, municipal concerts, the community chorus—in all this, we have once more revealed that irrepressible socializing power which, after all, is said of the glory of the works of the great masters, is the chief title of honor which history bestows upon the art of tone."

"There is a group of enthusiasts who find comfort in considerations that are different from these of mine," said Professor Dickinson. "They find in figures and statistics evidence that we are on the high road to become a musical nation. They remind us of the prodigious increase in the number of concerts; the multiplication of orchestras and choral societies; the enormous output of pianos and organs; the well-nigh universal use of mechanical piano players and phonographs on the part of those who can afford them, and as a crowning testimony to the national awakening, we are told by a competent authority that the American people spend for music in one way or another over \$600,000,000 every year. The musical independence of America was proclaimed even before the present war, as a prospect soon to be fulfilled. The national musical consciousness, we are told, is so far revived that the efforts of composers and performers are receiving an encouragement hitherto refused, and the gratifying history of American painting promises to be repeated in the field of music."

"The musical revival in our country is genuine and persistent. A wise man judges a movement not by its present accomplishment, but by its tendency. I draw hope from the popular musical movement in this country because its ruling spirit is educational, because it is rapidly becoming organized, unified and standardized and because it is coming under the control of men and women of culture, who believe with all their hearts in its necessity and beneficent power. Its guiding spirit is not selfish aggrandizement, but love, and purposes that are guided by intelligence and inspired by love will always, sooner or later, conquer." F. B. S.



MARGARET
HARRISON
Soprano

is engaged to appear in:

Yonkers, N. Y., Dec. 3, in Sullivan's "Prodigal Son."

New York, Dec. 7, "Parsifal" (Concert Form) at First Pres. Church.

Brooklyn, N. Y., Dec. 8, Woman's Club.

Brooklyn, N. Y., Dec. 12, Apollo Club.

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CHARLES W. CLARK IN AMERICAN PROGRAM

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CHARLES W. CLARK, song recital, Aeolian Hall, Friday evening, Nov. 24. Accompanist, Mrs. E. N. Lapham. The program:

"Awakening," Mrs. A. O. Mason; "Fiddlin'," Mrs. Lotta Poritz; "Absent," Francis Wyman; "The Boat is Chafing at Our Delay" and "Daughter of Egypt, Veil Thine Eyes," Mrs. Eleanor Everest; "Sheep and Lambs," "Uncle Rome," Freer; "Old Watt and the Rabbits" and "How's My Boy?" Sidney Homer; "The Lowest Trees Have Tops," Beale; "Clouds of Spring," Brazleton; "Gospel of Pan," Leach; "Sun of the Sleepless," "I Saw Thee Weep," "My Soul Is Dark" (Three Songs from Byron's Hebrew Melodies), Charles Bennett; "A Fragment," "When I Walk with You," "A Ballade," Arthur Hartmann; "My Love is Like a Red, Red Rose," James McDermid; "As I Rose on Sunday Morning," Adolph Hahn; "Aedh Wishes for the Cloths of Heaven," Claude Fogel; "A Fool's Soliloquy," Campbell-Tipton.

Two American baritones gave recitals of American songs exclusively within the same week, Percy Hemus at Carnegie Hall on Monday evening and Charles W. Clark at Aeolian Hall on Friday evening of last week. Indisposition prevented Mr. Clark from giving his recital several weeks ago, but on this occasion there was not the slightest trace of hoarseness in his voice. The baritone sang splendidly, his tones in the upper register being remarkably pure and partaking of tenor quality at times.

Mr. Clark is well known as a skillful interpreter, a singer who can make even a mediocre song interesting. He gave

ample proof of this faculty, for many of the numbers on his program, still in manuscript, were scarcely worthy of a hearing. But several by little known composers had genuine merit, and met with such favor that they had to be repeated.

With good phrasing and excellent diction, Mr. Clark sang Homer's "Sheep and Lambs," and with splendid declamatory style and feeling gave the same composer's "How's My Boy?" not a particularly inspired or artistic number. Into Homer's "Old Watt and the Rabbits" Mr. Clark infused genuine fun.

Three songs by Arthur Hartmann, the violinist, proved effective, the second one of which, "When I Walk with You," was repeated. Francis Wyman's "Absent" also came in for a second hearing.

It is not possible to treat each of the new offerings in detail, but in many instances the composers may consider themselves fortunate in having had Mr. Clark as an interpreter. His work throughout was sincere, painstaking and artistic. He was heartily welcomed by a large audience and should be heard in New York more frequently than in recent seasons. Mrs. E. N. Lapham was a sympathetic accompanist.

H. B.

William Simmons Triumphs in Bronxville Concert

William Simmons was the soloist at a concert given on Sunday evening, Nov. 12, at the Hotel Gramatan, Bronxville, N. Y. He sang the Prologue from "Pagliacci" in splendid style and was so much applauded that he added Secchi's "Lungi dal caro bene." His group of songs included Nevin's "Time Enough," Victor Harris's "Lady Spring" and Lillian Miller's "Manuel of la Torre." He sang these songs admirably and as an encore provided Kramer's "Allah." So successful was Mr. Simmons that he was immediately engaged for another appearance next month.

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Jan. 7—Detroit Athletic Club (Recital).

Jan. 8—Recital, Middletown, Ohio.

Jan. 12—Soloist with CINCINNATI SYMPHONY ORCHESTRA in Albany, N. Y.

Jan. 16—Recital, Greenville, Miss.

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NEW YORK SYMPHONY ORCHESTRA.
Walter Damrosch, conductor. Concert,
Æolian Hall, afternoon, Nov. 24. Soloist,
Sophie Braslau, contralto. The program:

Symphony in E Minor, No. 2, Henri Rabaud; Scene of Andromache from "Achilles," Bruch, Sophie Braslau; "Sospiri," Adagio for Strings, Harps and Organ, Elgar (first time); Etude-Caprice for Strings, Sinigaglia (New, first time); Songs, "Serenade of Death" and "On the Banks of the Don," Moussorgsky; "Peasant Song," Rachmaninoff, Sophie Braslau; Overture, "L'épreuve villageoise," Grétry.

Rabaud's symphony was announced as making its "first appearance at these concerts," which, according to the euphemistic phraseology of concertgivers, signifies that others have played the work in the same neighborhood before. But we cannot recall any previous performance of this one hereabouts and the records do not exactly teem with chronicles of its production in other American cities. Nor is there any very logical reason why they should.

M. Rabaud is a conductor of experience and routine. We have reasonably enjoyed certain performances under his baton at the Paris Opéra and Opéra Comique. His worth in the orchestral pit is no guarantee of his creative ability, though he has exuded not a little music. The present symphony is "prize-crowned"—to employ a Teutonism—and is just about the sort of thing that usually obtains such exalted head-dresses. It takes no wide stretch of imagination to picture the satisfaction with which a committee of seven tolerably liberal-minded professors would regard music of this kidney. It is well scored. It has an interesting and well-planned scheme of sonorities. Its structure is clear and its themes do the things which teachers have analyzed for their pupils ever since All-Father Bach capped the climax of the contrapuntal age or Papa Haydn sired the symphonic form.

To lesser mortals the thing will appeal as nothing more than what any garrulous conductor should be capable of doing with a score of the "Nibelung's Ring," a German chorale, a Massenet phrase and a characteristic Griegian interval at his elbow. Some skill in instrumentation, the ability to write long passages of sequences that mean nothing and a little eclecticism in formulating one's style can turn such a trick twenty times a year. Mr. Damrosch played the work with the greatest zest.

Elgar's "Sospiri" is a brief lament with traces of real feeling behind it and Sinigaglia's "Etude-Caprice" a diverting trifle. Miss Braslau sang Bruch's aria and the three superb Russian songs—two of them admirably instrumented by Victor Kolar—with rare tonal opulence and emotional understanding.

H. F. P.

Reed Miller, the popular concert tenor, is making records for practically all the talking-machine companies of standing in America.

Sue Harvard, Soprano, Is Her Own Concert Manager



Sue Harvard, the Popular Soprano of Pittsburgh and New York. On the Right, with her Accompanist, Mrs. Winifred Lloyd Westlake

IT is a trite saying that artists rarely have business ability, but it does happen occasionally that artistic qualifications are combined with a clear business sense. Sue Harvard, the lyric soprano, is under her own management, and is proud of the fact that she has been able to conduct her own business arrangements successfully. Miss Harvard has been greatly helped by her abundance of energy and unusual charm of personality.

At the age of fifteen Miss Harvard made her debut at a production of "Brian Boru," Julian Edwards' opera in her home town, Newcastle, Pa. She sang the part of *Erina*, and even then her voice won the highest commendation.

For some time Miss Harvard has made her home in Pittsburgh, and she is at present soloist in the Sixth United Presbyterian Church in that city. She spends alternate weeks in New York and is doing tone work with Eleanor McLellan, and coaching with Signor Setti of the Metropolitan. She is the possessor of much dramatic ability.

During the last two or three seasons Miss Harvard has been soloist with four of the most important orchestral organizations in the country, the Cincinnati, Philadelphia, New York Philharmonic and the New York Symphony orchestras.

Her last engagement with the Cincinnati Orchestra was in February, when she was called upon at the eleventh hour to take the place of Helen Stanley, who was prevented from filling the engagement on account of illness. She sang at a pair of symphony concerts in Cincinnati, and won both public and critics. Last September Miss Harvard sang for the third consecutive season in recital in Mansfield, Ohio, and was immediately re-engaged for next season. At the annual exposition in Pittsburgh in September, Miss Harvard sang thirteen times with the orchestra directed by Wassily Leps. This was the first time that any Pittsburgh artist had been engaged for

EMMA ROBERTS IN PLEASING DEBUT

Contralto Creates Favorable
Impression at Recital in
New York

EMMA ROBERTS, contralto, song recital, Æolian Hall, Thursday afternoon, Nov. 23. Accompanist, Richard Epstein. The program:

"Lungi dal caro bene," Secchi; "Danza, Danza!" Durante; "About the Sweet Bag of a Bee," "Lawn, as White as Driven Snow," Old English; "Am Grabe Anselmo's," Schubert; "Soldatenlied," Schumann; "Am Sonntag Morgen," Brahms; "Die Mainacht," Brahms; "Zigeunerlieder" (5, 7 and 6), Brahms; "Lied des Harfenmädchens," Haile; "Der Musikant," Wolf; "Herbstimmung," Grieg; "In der Campagna," Strauss; Three Folk Songs of Little Russia; "Kak mnye bolno" (Keen the Pain), Rachmaninoff; "Deep River," (Old Negro Melody), Arranged by Burleigh; "The Eagle," Grant-Schaefer; "The Milk Maids," La Forge; "Dawn in the Desert," Ross.

A young American contralto, Emma Roberts, made her first bid for the favor of a New York public last Thursday afternoon at Æolian Hall, in an interesting program of English, German, Italian and Russian songs. Miss Roberts must indeed have been gratified by the cordial welcome accorded her by a large and friendly audience that demonstrated its approval by frequent and prolonged applause and by generous floral offerings.

Miss Roberts has a good natural voice of considerable power and range. It is of pleasing quality when she does not force it, which occurs sometimes when she desires to express grief, pathos or keen emotion. This was noticed now and then in the German songs, where her interpretative powers were not at their best.

In songs of a lighter character that require archness and delicacy of treatment, Miss Roberts was delightfully at home. With spirit and abandon she sang the Brahms "Zigeunerlieder," while three Russian Folk Songs, Schumann's "Soldatenlied" and La Forge's "The Milk Maids" were playfully given, with good understanding of their content.

In all the four languages that Miss Roberts essayed, her diction was uniformly excellent. She created an undeniably favorable impression and was called upon to give several encores. Richard Epstein added much to the artistic significance of the event by his splendid accompaniments.

H. B.

Constance Purdy gives a program of Russian songs in Erie, Pa., on Dec. 5.



more than one concert at any one exposition in that city.

Miss Harvard has studied almost exclusively in this country. In May, 1914, she went to Europe and for nine months worked on concert repertoire with Leon Rains. Upon her return she began her work at once as the soloist at the Sixth United Presbyterian Church, having sung in Christ Church in Pittsburgh before making her European trip.

To Sing in "Tristan" in Cincinnati

Annie Friedberg has just booked three of her leading artists, Jacques Urlus, tenor; Herman Weil, baritone, and Carl Braun, basso, all of the Metropolitan Opera Company, for a special festival performance of "Tristan and Isolde," to be given in Cincinnati under Dr. Ernst Kunwald, the latter part of April.



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New York, December 2, 1916

THE "IPHIGENIA" PRODUCTION

Serious-minded opera-goers owe Manager Gatti-Casazza a debt of gratitude for the production of Gluck's "Iphigenia in Tauris," just as they did for his past representations of "Orfeo," of "Armide," of "Euryanthe," "Fidelio" and "Ariane et Barbe-bleue." These operas failed to endure in the repertoire. The crowd failed to

patronize them, and as operatic idealism is an expensive indulgence even for an establishment so notoriously affluent as the Metropolitan's they went, after a longer or shorter struggle for existence, to dusty oblivion. "Iphigenia" differs from these too little in character to justify sanguine expectancy for its auspicious future. Its performance—undoubtedly the best that could be devised under existing circumstances—falls something short of the opera's exigencies of style and spirit, though all of it is carried out with supreme earnestness and indisputable excellence of intention and, in certain respects, of accomplishment. But whatever its existing demerits and future prospects the true music-lover will welcome it, just as he must any Olympian classic irrespective of its appeal to the sensibilities of a nervous, high-strung generation.

"Iphigenia," being a splendid act of managerial super-erogation, deserves the happiest fortune on its present course. It may not get it, judging by significant precedents, but even if it does no more than briefly refresh those mortally weary of the speciousness, triviality and sterile pretense of much of the latter-day operatic diet, it will have served a legitimate purpose. Its idiom is in part archaic, its form outmoded—but a ruined Greek temple will elevate the imagination and exalt the sensibilities more than a hundred tawdry modern edifices of prodigious proportions, and Gluck's lyric drama is a type of Grecian temple, albeit by no means an utter ruin. No person veritably responsive to the purity of the chastest art can remain entirely unmoved in the presence of such a work as "Iphigenia," whatever the precise merits of the interpretation. It may not be notably fortunate in elevating the popular taste; but to some extent, at least, it can exert a redemptive influence.

MUSICAL TRAINING FOR NURSES

From London comes news of the recent organization of classes for the musical tuition of nurses and governesses with a view to the ultimate musical welfare of the young folks who may come under their charge. These ladies are to be made familiar with a large number of folksongs, and it is believed that their vocal propensities will do much good in disseminating a familiarity with such melodies among children. In this way it is hoped to guarantee them against contaminating musical influences—particularly against the consequences of insidious popular songs, vitiating to the youthful taste in more ways than one.

It is a capital idea. The average nurse or governess possesses an influence over her young charges sometimes equal to that of the parents themselves. She can mold their characters to a remarkable extent, and the period of her domination covers the most impressionable years of the youngster. Good musical taste among nurses in Anglo-Saxon countries is not one of their conspicuous assets; the contrary, indeed, is very decidedly the case. It is therefore desirable to eradicate the negative tendency systematically, and folksongs constitute the finest musical infant food, provided the selection be skillfully made. If nurses are to-day well trained to care for the bodily wants of a child they should be as thoroughly educated in the tending of his mental and spiritual susceptibilities.

A SCHOOL FOR MUSICAL JOURNALISTS

Chicago will have another large music school if the plan, described in MUSICAL AMERICA last week, materializes. This time it is a \$4,800,000 venture, and, according to the advance information that has percolated eastward, among the subjects that will find their way into the curriculum are musical criticism and musical journalism.

Can it be, then, that Chicago is not entirely satisfied with the brand of musical journalism that flourishes within its domains, that it has decided to take the matter up in a serious way to improve the output by scholastic nourishment? Have those high in authority decided that the day of the "revolver journalist" and the "shake-down editor" of the so-called musical paper must come to an end? For the school of musical journalists that has for years prevailed in the thickly populated section of Lake Michigan's shore this will be bitter news. All the popular "stand and deliver" devices that have been evolved will go by the board! Emancipation will come through education.

Seriously, there is reason to commend the projectors of this conservatory idea for their foresight and vision. Especially in the matter of musical criticism there is need for scientific training. One of the reasons for the laxity on the part of many daily newspaper proprietors in the conduct of their music departments is the shortage of ably trained writers on musical subjects. Musical criticism is too important a function to be fulfilled as a side line, or as a makeshift. Yet it would be unjust not to admit that some of the writers on musical matters in the Chicago dailies are noted for being able, conscientious and devoted to their work. Among them are a number who are themselves practical musicians.

PERSONALITIES



Mme. Farrar on a Tour de Luxe

Mme. (no longer Miss) Geraldine Farrar has once more resumed her appearances with the Chicago Opera Association in its home theater, after having concluded a tour in "Carmen" with virtually the same organization, under the title of the Ellis Opera Company. The snapshot of Miss Farrar was taken on her private car "Federal" while at St. Louis with the Ellis troupe.

Althouse—Paul Althouse is studying the rôle of Nicias in "Thais," which will be given at the Metropolitan this season.

Homer—Mme. Louise Homer, the Metropolitan Opera contralto, is to make her home on Riverside Drive, in the Penfield dwelling at 106th Street.

Freeman—Bettina Freeman, the young operatic soprano, devised a novel way, according to current report, of testing the devotion of her fiancé, Robert Thorpe, a young aviator. She must have been moved by the chivalric spirit of "When Knights Were Bold" when she permitted her husband-to-be to enlist in the American Aviation Corps in France and thereby prove his worth. He did enlist, covered himself with glory, and is now on his way to America to claim his bride.

Leginska—Ethel Leginska, the pianist, has received many unusual tributes to her art. Her last recital in New York produced, besides a roomful of flowers, a complete set of all her past clippings and photos (patiently collated by a small child admirer after some months of effort), and a black cat of unquestioned lineage. Poetry comes to her frequently. One poem was dedicated to her by James Fenimore Cooper, Jr., who heard her recital in Boston.

Pavlowa—Anna Pavlowa, the Russian dancer of the New York Hippodrome, was slightly out of her element at the second annual "ice tea" (dance on ice, not a drink) given by Charles Dillingham on the pond of the Hippodrome. Mme. Pavlowa, afraid to risk her slender ankles, had to watch with envy the guests who cut graceful figures on the ice. "I would geef anything," said Mme. Pavlowa, when the party broke up, "eef I could only learn thees skating. It ees verree graceful—but it ees not for me."

Hoffman—Llora Hoffman relates a coincidence which is an argument in favor of the selection of appropriate music for all public gatherings. "Several years ago, when I was singing in a choir, one of the greatest temperance lecturers of the country was scheduled to make his famous drive on the liquor industry. The congregation assembled early. It was a sultry Sunday in midsummer, and you can imagine the tension throughout the church when the choir struck up the song 'Ho, Ye Who Thirsteth.' Needless to say, that temperance sermon was extra-dry."

Kurt—When Mme. Melanie Kurt appeared under direction of Walter Henry Rothwell last summer at the Civic Orchestral Concerts in New York she conceived a deep regard for that conductor's musicianship and has demonstrated this regard further by consenting to be the soloist at the first concert to be given by the Symphony Club on Jan. 31. This organization was founded by David Mannes, and Mr. Rothwell accepted the musical direction because of its high aims, both musically and otherwise. It is composed of society women in New York, and the funds all go to charity.

Rabinoff—Max Rabinoff, managing director of the Boston-National Opera Company, has had an interesting career since he arrived in this country from Russia at the age of thirteen. He was first a stripper in a tobacco factory, then a worker in a mattress factory, and later in a piano factory, where his first opportunities for musical management arose in taking charge of the recitals conducted by his firm. Meanwhile he had studied music and taken a course in the University of Illinois. The World Magazine recently published an interesting article upon Mr. Rabinoff's dramatic rise to his present position.

POINT and COUNTERPOINT

IS it possible that Master Sanborn is beginning to see the error of his ways? (We told you that we were going to call the New York *Globe's* critic "Master" in the future.) It looks as if he were retreating from his position as an upholder of the title "Mrs." for all matrons among the artists, for in his review of "The Magic Flute" at the Metropolitan he speaks of "Mmes. Odette le Fontenay, Alice Eversman and Kathleen Howard." Hurray! So he balks at the plural of "Mrs."? After all, what is its plural? Perhaps, "Missuses."

We are told by Walther, who once discussed the subject with Master Sanborn, that the latter refuses to call artists "Mme." on the ground that it is not an English word. Odds bodkins, Pitts! Why so meticulous? Don't forget that most of these artists are Mrs. One Thing and Mme. Something Else. It is correct, for instance, to say Mrs. Louise Homer, but if you were editing the Metropolitan Opera prospectus, only in the following way could you use the "Mrs." with exactitude in the list of women artists:

Mrs. Giulio Gatti-Casazza
Mrs. Lou Tellegen
Mrs. Hans Tauscher
Mrs. George Siemomn
Mrs. Edward Kellogg Baird
Mrs. Arthur Arndt, Etc.

Of course, you recognize these are the at-home names of Frances Alda, Geraldine Farrar, Johanna Gadske, Mabel Garrison, Kathleen Howard and Margarete Ober. Now, Master Sanborn, if you want to be so everlastingly exact with your use of "Mrs.," why don't you refer to these artists as above?

Doesn't it beat all, how the current musical quips harp upon the motif of the girl who plays or sings badly? In the last Point and Counterpoint we quoted three such jokes—and this was not done with a definite purpose on our part (Heaven forbid!); it was simply the way the tide happened to run. Come on, joke-smiths; isn't there any other musical theme you can jest about? Evidently not, for here are three more, the first, from the Boston *Evening Transcript*:

"That girl next door to you still abuse the piano?"

"No, she's got a cornet now."

"Gracious! That must be worse, isn't it?"

"Not at all. It's only half as bad. She can't sing while she's playing the cornet."

"Don't you think Miss Howler has wonderful control of her voice?"

"No, I don't. She sings every time anyone asks her to."

"My daughter's piano lessons have been a great expense to me."

"That so? Did some neighbor sue you?"

They do things politely in St. Louis. Any women at the St. Louis Symphony concerts who fail to remove their hats are not spoken to harshly by an usher, but a card is quietly passed to them, as follows:

REQUEST

May we ask you to kindly remove your hat in compliance with the rule printed at the foot of the program page? Thank you.

ARTHUR J. GAINES, Manager.

What haughty Juno could resist such Chesterfieldian courtesy as this?

Not Woodrow Wilson, but Giulio Gatti-Casazza is the man suggested as world's peacemaker by J. Van Broekhoven in the *Musical Observer*—this because of the Metropolitan impresario's success in taming song-birds. Says Mr. Van Broekhoven:

If Gatti-Casazza can achieve this, is he not the logical peace advocate? Can the directors of the Metropolitan Opera House, who are in close touch with Wall Street powers, not form a plan of some sort to have

Gatti-Casazza arrange an operatic cast composed of the crowned heads of Europe, and have them produce a Peace Opera staged at the Metropolitan Opera House?

Here is Percy Grainger's "In a Nut-shell" Suite as it sounded to Richard Spamer of the St. Louis *Globe-Democrat*, and some of the performers as they appeared to that paper's cartoonist:



The piano played by the composer gives forth a sort of thematic cue and then the first bank of marimbaphones begins harmoniously to hammer, the celesta tickles a tinkling, the xylophone exhales polophony, the nabimba nibbles nebulously at the ether, the Swiss staff bells clatter clamorously, the glockenspiel gambols o'er its gamut, the cymbals crash.

Cuyler Black told us the other day of a joint recital that he gave with Rudolph Ganz in Oil City, Pa. This recital was attended by two sons of Mr. Black's brother, ages eleven and fourteen, the latter of whom has been studying the piano. After Mr. Ganz had finished one of his most brilliant numbers, Master Eleven remarked to Master Fourteen, scornfully:

"And you've been poppin' off about your playing!"

So widely separated are some of the cities in Christine Miller's tour that (if we may believe her managers' press agent) Miss Miller hopes that next season the aeroplane may be developed to a point where a small concert piano and an accompanist may be safely carried. Then, in place of the familiar underline on the program, we may hope to see something like this:

"Miss Miller uses for these concerts the U. S. Model No. ... Flying Machine."

While on the subject of press agents, let us record the information conveyed to us by Mark A. Luescher, that R. H. Burnside has tabooed the use of complex names at the Hippodrome, where Pavlowa and her Russian ballerinas appear. Steffa Plaskovietzka has decided to be known as Mlle. Steffa, and no name of more than two syllables will hereafter be recorded on the roster of the stage manager. Says the mimeograph:

The stage door-man will no longer have to ask, "How are you this morning, Madame Lindovkayasky?" or "A pleasant day, Mr. Poppellowova?"

Apropos of this, it must have been a relief for Vera Androuchevitch to be made Mrs. Kurt Schindler the other day.

Bill—"I hear there's a famous soprano living in the flat next to you."

Jack—"Yes, and it's a treat to hear her scolding her cook with her \$10,000 voice."



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WYNNE PYLE PLAYS WITH PHILHARMONIC IN KINGSTON, N. Y.



Wynne Pyle, Charming Young American Pianist

Wynne Pyle, the pianist, who appeared a number of times last year with the New York Philharmonic Orchestra on tour, was again soloist with this organization at its concert in Kingston, N. Y., on Thursday evening, Nov. 3, and received a marked ovation. Miss Pyle played the Liszt Concerto in E Flat

MISS CHEATHAM IN SOUTH

Sings Folk-Songs Before a Delighted Audience in Spartanburg

SPARTANBURG, S. C., Nov. 22.—An interested and cultured audience greeted Kitty Cheatham in the Converse College Auditorium Monday evening, when she opened the winter concert series given annually under the auspices of Converse College and the Woman's Music Club. She came to Spartanburg from New York for this one concert. Her performance was unique, delightful and refreshing.

The first part of Miss Cheatham's program gave us an example of the folklore of foreign nations. As for negro songs, Miss Cheatham stands as the foremost defender of this folk music. The last part of her program was given to the "Mother Goose" rhymes, which were most enjoyable to her hearers, many of whom were her own dear children. Probably two of her most popular numbers were "The Cow" and "The Little Gray Lamb." She was forced to give several encores during the evening.

An interesting feature of the evening and one that added a local touch was a composition by John Carver Alden, which was given Miss Cheatham in the afternoon and which she sang in a most delightful manner in the evening. Mr. Alden was forced to rise and acknowledge the applause.

Miss Cheatham, who is wonderfully interested in community music, requested the audience to join in singing a couple of songs of which she had had the words distributed during the evening. This was complied with and "Dixie" was added in conclusion. The able accompanist of the evening was Flora MacDonald Wills.

John McCormack has been announced to appear in Atlanta on Dec. 15, under private management, in the Auditorium-Armory, a percentage of the proceeds to go to charity. This will be the first visit of the tenor to that section.

CHICAGO'S CONCERT PATRONS KEPT BUSY

Six Events in a Day No Uncommon Occurrence—Medinah Temple Concerts

Bureau of Musical America,
Railway Exchange Building,
Chicago, Nov. 26, 1916.

CHICAGO, which suffers in summer from a dearth of music, makes up for it with a winter of plenty. So bounteous, in fact, is the winter offering that the concert-goer is bewildered. Last Tuesday, for instance, there were six high-class concerts, besides the opera at the Auditorium Theater. Sunday afternoon, presents from five to fifteen concerts, and in addition there is a Wagnerian opera, beginning in the afternoon and taken up again, after an intermission for supper.

The Medinah Temple concerts on Monday, Tuesday and Wednesday drew much smaller crowds than last year, when the organ was dedicated in the huge auditorium on the North Side. This year the competition with opera greatly reduced the size of the audiences. Jenny Dufau, soprano; Carl Cochems, basso, and Wilhelm Middelschulte, organist, were the soloists. The J. Lewis Browne Symphony Orchestra played J. Van Broekhoven's "Creole Suite." Mr. Cochems was at his best in the "Largo al Factotum" aria from the "Barbiere di Siviglia." His voice, deep bass in range, has a smooth, pleasing, tenor quality. Miss Dufau was warmly received in the Polonaise from "Mignon," and responded with Dalcroze's "Coeur de Ma Mie." Mr. Middelschulte drew some superb effects from the great Medinah Temple organ. Florence Hodge, organist, and Palmer Christian, organist, were soloists on the second and third nights, respectively.

Antonio Sala, cellist, and Herbert Miller, baritone, gave the second of the Artist Recital series which the Bush Conservatory is presenting to the musical public of Chicago. Mr. Sala showed himself to be a true master of the 'cello in

the Saint-Saëns Concerto No. 1. Mr. Miller sang a group of French songs with excellent taste.

Clarence Eidam, pianist, played on the Chicago Artists' Association program last Tuesday. He thundered through Chopin's Polonaise in E Flat, but kept its harmonic integers clear and distinct, giving altogether a most satisfying interpretation. The other artists were Robert Louis Barron, violinist; Esther Muenstermann, contralto, and Cora Libberton, soprano. John Doane accompanied faultlessly. Barron scratched off the key; Esther Muenstermann disclosed a likable contralto, and Cora Libberton sang the Polonaise from "Mignon" with vocal warmth.

Frances Pelton-Jones played a harpsichord recital in Evanston last night under the auspices of the Northwestern University School of Music. The first half of her program was historical; the second half was devoted to French descriptive pieces of the seventeenth century and early dance forms, which she played in costume.

The Flonzaley Quartet played Haydn's Quartet in G Major, Bach's Suite for 'Cello Alone in E Flat Major and Smetana's Quartet in E Minor, "Aus Meinem Leben," under the auspices of the Orchestral Association of the University of Chicago last Tuesday.

Ettore Titta Ruffo, brother and teacher of Titta Ruffo, has resigned from the Chicago Musical College. He will open a private studio for voice training and operatic coaching at 607 Fine Arts Building. Many of the stars of the Chicago Opera Association are studying with him. A letter from Titta Ruffo, just received by his brother, announces that the baritone will probably (not certainly) be in Chicago in January to sing for the latter part of the Chicago operatic season. He is now singing in opera in Paris. Campanini has just appointed Ettore Titta Ruffo an assistant conductor for the Chicago Opera Association.

Maria Kousnezoff, the Russian soprano, will not come to Chicago. She will remain in Petrograd.

Carolina White and Mme. Edvina will appear as guest artists in several performances of opera later in the season.

Amelita Galli-Curci, whose success is unprecedented in Chicago's operatic history, is studying the rôle of Juliette in French for a gala performance of Gounod's "Romeo et Juliette." She has sung the rôle in Italian. The other artists will be Muratore, Journet, Maguenat, Dufranne, Dua and Mme. Pawloska.

"The Huguenots" will be revived this season by Campanini's forces. Mme. Galli-Curci will be the soprano star in the revival.

"Tales of Hoffmann" was given in concert and lecture form in the Art Institute Sunday by Henriette Weber. Marjorie Dodge Warner, soprano, and Arthur Kraft, tenor, sang the solo parts.

Maurice Rosenfeld lectured to a thousand people last Sunday at the Hebrew Institute. He explains the programs of Alexander Zukovsky's orchestra there each week, and in Sinai Temple lectures on the current program of the Chicago Symphony Orchestra.

Henry Purmort Eames delivered his second lecture on Wagnerian operas Friday night, Barbara Waite of the Chicago Opera Association illustrating his talk.

Thomas J. Kelly completed his series of Wagnerian lectures yesterday.

The "Adoramus Te" of Palestrina was sung by the forty members of the Chicago Sunday Evening Choir at noon Wednesday in the Art Institute, O. Gordon Erickson conducting. John B. Miller was soloist.

Herbert Gould sang at the Birchwood Country Club Tuesday night. On Nov. 16 he sang in the benefit concert in Orchestra Hall for the Swedish Old Folks' Home in Evanston.

FARNSWORTH WRIGHT.

SEAGLE EFFECTS HIS DÉBUT IN OMAHA

Baritone Reveals Notable Art—Three Concerts in One Evening

OMAHA, NEB., Nov. 23.—A memorable concert was given on Sunday afternoon at the Metropolitan Club when Eveyn McCaffrey presented Oscar Seagle in recital. A most varied and interesting program was given a notably artistic presentation, Mr. Seagle making, in his first Omaha appearance, a most favorable impression. His accompanist, Henry Doering, added much to the beauty of the performance, being an "artist in his own line."

Three concerts demanded the attention of the local critics on Tuesday evening. At the First Congregational Church Frederic Friemantel, tenor, appeared in recital for the first time since his return

to Omaha after some years in Minneapolis. Unfortunately a bad cold interfered with the excellent singing for which he is well remembered. Mrs. Friemantel assisted with well-played accompaniments. At the Y. W. C. A. Auditorium the Business Women's Club presented James Edward Carnal, assisted by eight of his advanced vocal pupils, in a performance of excerpts from Mendelssohn's "Elijah." And at the North Side Christian Church Louise Zabriskie presented her pupil, Grace Leidy Burger, in a violin recital, assisted by Gertrude Radinsky, soprano, a pupil of Louise Jansen Wylie, and a violin quartet composed of Mrs. Zabriskie, Flora Shukert, Myrtle Cloud and Gertrude Koeper, with Flora Sears at the piano.

The first of a series of charity concerts was given Sunday afternoon by the Letter Carriers' Band at the Municipal Auditorium. The popular soprano, Beulah Dale Turner, was soloist, giving in very pleasing manner the Bach-Gounod "Ave Maria" with the assistance of Madge West, violinist, and Eloise Wood Milliken, pianist.

E. L. W.

Arthur Shattuck, distinguished young American pianist, recently gave a recital at Racine, Wis.

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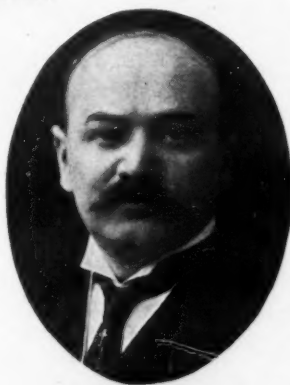
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St. Paul, Minn., Press.

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BALLET AND OPERA FOR PHILADELPHIA

Diaghileff and Metropolitan Forces Appear—Initial Civic Concert

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Nov. 27, 1916.

THE opening of the Metropolitan Opera season, always an event of social importance, was again observed last Tuesday evening at the Metropolitan Opera House when Bordini's stirring "Prince Igor" was presented for the first time here. The audience was a brilliant one. The cast for the opera was ideal and the principals, among whom were Pasquale Amato, Frances Alda and Paul Althouse, were all in splendid voice. Giorgio Polacco was the efficient conductor.

A miscellaneous program was given before a good sized audience at the second concert in the Baptist Temple last Thursday evening. Among the soloists were Idelle Patterson, a coloratura soprano of merit and considerable vocal proficiency; Clarence Reynolds, the Temple organist; Mary Warfel, a harpist of unusual ability, and Bertram Schwam, a pleasing baritone, William S. Thunder lending valuable assistance as accompanist.

Serge De Diaghileff's famous ballet gave a series of three performances last Thursday and Friday evenings and Saturday afternoon in the Metropolitan Opera House. The return of this celebrated troupe brought to view Waslaw

Nijinsky, the Russian premier dancer. Nijinsky's remarkable muscular development, intelligent conception of the various characters and wonderful interpretive dancing revealed him as an artist of exceptional merit. Other members giving excellent support were Olga Spesiwtzewa, Lydia Lopokova and Lydia Sokolova. The realistic Bakst settings and the superb orchestra were additional features of the engagement.

Aurelio Giorni, pianist, was heard in recital last Thursday evening in Witherspoon Hall. Bach, Schumann, Chopin, MacDowell, Sgambati, Giorni and Schubert-Tausig made up the admirable program, all of which the brilliant young Italian pianist played with a finished technique and real musical ability. Merited applause brought forth several additional numbers.

The first Civic Concert of the series planned for Philadelphia took place in Witherspoon Hall last Friday evening. That this movement should receive the universal support of the general public remains unquestioned; the small audience that attended the initial concert was not at all encouraging. A program of twenty-one numbers was enjoyably presented through such worthy artists as Florence Wallace, soprano; Mary Zentay, violinist, and Elmer Fink, pianist.

Kitty Cheatham in recital last Saturday afternoon in Witherspoon Hall proved to be one of the happiest offerings of the season by the University Extension Society. A highly interesting program afforded the large audience genuine pleasure. Miss Cheatham's unique manner of presenting her offerings contributes much toward her success as a recitalist.

M. B. SWAAB.

HOW IT WORKS OUT

[By Paul R. Martin in the Indianapolis Star]

It was John C. Freund, editor of MUSICAL AMERICA, who started the campaigning in behalf of American education for American musicians. His arguments contained many good points, and, likewise, many which, in the opinion of the writer, were unsound. However, we agree with Mr. Freund in this one particular—there are many American musicians who are the equal, if not the superior, of many who have come to the United States with European reputations behind them.

The music critic is all too often inclined to confine his research to those who are billed in concert or grand opera without giving a thought to those who, perhaps, come to their notice in other capacities, but who are equally worthy of consideration. Is this eminently fair? This writer is inclined to believe that it is not. Musicians, like artists in other lines, are often inclined to hide their art under a bushel, and in some cases by so hiding their art they are able to draw more substantial salaries than they would if they lived for art alone. But most of us appreciate the value of a dollar, and if an artist, who has real ability, is willing to sell that ability to the highest bidder, it does not necessarily mean that he loses his art by so doing.

Night before last "Pom Pom" opened at English's with Mitzi Hajos in the title rôle. The music editor of *The Star* chanced to be engaged otherwise. Later he learned that among the cast of "Pom Pom" was a young man named Carl Gantvoort, an American baritone, who has done things that are entirely worth while. About three seasons ago this reviewer was moved to write a glowing tribute in regard to Mr. Gantvoort's art, when he appeared here in the part of Rance, the sheriff, in Henry W. Savage's "Girl of the Golden West." A season later Mr. Gantvoort excited favorable critical comment by reason of his performance of *Little John* in a production of "Robin Hood."

Is there any reason, then, why an artist of this caliber should encounter the neglect of the music critics just because he is appearing in what is known to the general public as a musical comedy?

It is of special interest to know that this young artist is an American, having received his preliminary education at the Cincinnati College of Music, of which his father is the general manager.

Edna White Trumpet Quartet Heard in Brooklyn Temple

On Nov. 23 the Edna White Trumpet Quartet appeared in concert at the Baptist Temple in Brooklyn with the Banks Glee Club, Mme. Buckout, soprano, and Earl Tuckerman, baritone. The quartet offered the following numbers: March from "Aida," Verdi; "Daybreak," Peuret; "Annie Laurie," arranged by Dudley Buck; "Ave Maria," Faltis. Lawrence J. Munson presided at the organ.

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More Compel Employment of
the "S. R. O." Sign

The New York Philharmonic appears to be having much use for its "standing-room-only" placard this season. Three times has it decorated the lobby of Carnegie Hall in the last few weeks and last Sunday afternoon it was on exhibition again to the dismay of many prospective ticket purchasers. No soloist appeared, but the program consisted entirely of Wagner, who remains the surest drawing card in the concert hall, even in a city and at a time when opportunity to hear him in opera house abounds.

Sunday's great audience heard the "Lohengrin," "Rienzi" and "Parsifal" introductions, the "Entrance of the Gods Into Walhalla," the "Waldweben," the "Tannhäuser" Bacchanale, the "Good Friday Spell" and things from "Meistersinger," the "Flying Dutchman" and

"Walküre"—an overgenerous menu. All this music has been repeatedly done by the Philharmonic, so fresh comment on the performances may be spared.

Mr. Stransky has promised for this winter Wagner's early "Christopher Columbus" Overture and the famous "Centennial March," wherewith to diversify the present none too varied Wagnerian programs. Why not the early written C Minor Symphony as well? It is not a great work, but neither is it uninteresting—certainly it contains more of account than the "Christopher Columbus" overture; and a symphony by Wagner would by no means be out of place at a symphonic concert, where his operatic music is in good form. H. F. P.

The Musical Art Club of New York held its first meeting in its new clubhouse at 1983 Madison Avenue, New York, on Nov. 9. An interesting musical program was given by David Brown, pianist; Maurice Nitke, violinist, and Leonid Samoloff, the well-known baritone. The president, Dr. Adolph Lyons, delivered a brief address.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

ARTHUR HARTMANN has published through Breitkopf & Härtel, New York, two new original violin compositions and a group of violin transcriptions.* The original violin works are a Prayer and "A Negro Croon," two of the very best new pieces for the instrument we have seen. The Prayer is an elaborate composition, a mood painting of quality. In it Mr. Hartmann has much to say that is elevated and there is a great variety of material. The workmanship is worthy of Mr. Hartmann; that is all that need be recorded about it. In "A Negro Croon" he has given us a delightful piece in negro style, using pentatonics in D flat major most tastefully. It is but two pages long—or rather short—but there is true poesy in it.

The Prayer appears also in an edition for the organ, entitled "Prière à Notre Dame." If we are not mistaken, it was first conceived for the organ and later set for the violin. In its organ form it is likewise splendid and will make an admirable recital piece. The noted organist, Dr. William C. Carl, has indicated the registration in his able manner, so that the composition is truly prepared for use by concert-organists. The composition is dedicated to Dr. Carl.

The transcriptions are for the greater part from the works of the lesser Russians, a "Sérénade Levantine," by Alpharaky; a "Chant du Pecheur," by Balakireff; a Romance and Melodie, by Glière; a Mazurka, by Glinka; "Chant d'Automne," by Gretchaninoff; "Exaltation," by Karagitschew; Mazurka and "In a Gondola," by Karganoff; "Alla Mazurka," by Nemerowsky; "Christmas" and Humoresque, by Tchaikowsky; a Largo, by Wilhelm Friedemann Bach; "Hungarian Hymn," by Erkel, and Poldini's "Poupée Valsante."

Mr. Hartmann has marked his works "free transcriptions." They are that, for in no case has he taken credit as transcriber through a perfunctory treatment of a composition. He has worked—and seriously, too—on every composition that he has reset for his instrument. It is impossible to speak of them separately, but we must mention as especially appealing the Glinka Mazurka, the Gretchaninoff piece, the two Tchaikowsky pieces (the Humoresque might become as popular as Dvorak's if frequently played) and the Poldini. The last-named is transcribed in a manner that calls for wonder. Mr. Hartmann has taken this hack-

neyed, trivial *salon* piece and recreated it. He puts the themes together amusingly when he wants to bolster things up here and there and makes it all just as Poldini would like to have done it for the violin had he known the instrument as Mr. Hartmann does. The Erkel hymn is rich and there is the Magyar pulse in it; as Mr. Hartmann gives it out, it should achieve popularity.

This set of transcriptions, fifteen of them, represents a great amount of work. Mr. Hartmann labors indefatigably, like the artist he is. He has made concert-pieces for the violin of things that the literature would otherwise not know. He has done them violinistically and all of them are carefully edited and fingered. Concert-violinists should examine them; there will be some fine surprises in store, when they realize the rich fund of good musical ideas Mr. Hartmann has been able to give them for the violin.

Exceedingly fine editions have been prepared by Breitkopf & Härtel for these Hartmann works, the engraving and printing being of a high standard.

"THE CHRIST OF THE ANDES" is a symphonic ode for chorus of mixed voices with accompaniment of orchestra or two pianos by H. Clough-Leigher, issued by the Boston Music Company.† It is written for eight-part chorus and for a big orchestra. In the published vocal score the orchestral score is reduced for two pianos.

Mr. Clough-Leigher has set a poem by Coletta Ryan, which tells of the statue of Christ, placed on the summit of the Andes, on the border-line between Chile and Argentina on March 13, 1904, commemorating the treaty of peace between these two nations. On the monument is the inscription: "Sooner shall these mountains crumble to dust than Chileans and Argentines break the peace, which at the feet of Christ the Redeemer, they have sworn to maintain." A fine sentiment and a splendid thing for us to consider in these perilous times, when great European nations are clawing at each other's throats!

Nothing is more unsatisfactory than to gain an idea of a new work, particularly a significant one of this kind, from a vocal score. Mr. Clough-Leigher is probably certain of that himself. One cannot feel the surge of the orchestra, nor the big massed climaxes which an eight-part chorus achieves in the grand moments. We do observe, however, the dignity of the entire conception, a fine and rich melodic flow and a typically Clough-Leigher harmonic dress. Here is a composer whose music has physiognomy. We could pick a page of his printed music out of a thousand without names signed to them. There are stunning climaxes, there are passages of restful loveliness in this work. It would seem to be one of the finest of new choral works we have seen in some time, but, as we have mentioned above, it is not just to evaluate such a stupendous work from a vocal score. The work is dedicated "To the Handel and Haydn Society of Boston and its eminent conductor, Mr. Emil Mollenhauer." It is understood that it will be produced by that organization this season.

"THE CHRIST-CHILD" is the title of a new Christmas cantata or operetta for solo voices and chorus of mixed voices, the music by W. Rhys-Herbert to a text by William Apmadoc. It is advanced by the house of J. Fischer & Bro., Mr. Rhys-Herbert's publishers.‡ "Cantata or operetta" may sound a bit confusing, but it is readily explained. The composer and author have so planned the work that it may be used either as a choral work or as a cantata with *tableaux*; a special set of indications for

†"THE CHRIST OF THE ANDES." Symphonic Ode for Chorus of Mixed Voices with Orchestra, or Accompaniment of Two Pianos. By H. Clough-Leigher, Op. 64. Vocal Score. Price, 75 cents net. Boston: The Boston Music Company.

‡"THE CHRIST-CHILD." A Christmas Cantata (or Operetta) for Solo Voices, Chorus of Mixed Voices with Piano (or Organ) Accompaniment. By W. Rhys-Herbert. New York: J. Fischer & Bro. Price, 75 cents net.

this kind of performance is issued to aid those who desire it.

Mr. Rhys-Herbert's music is fluently melodious, showing the skilled hand throughout; further than that, he has been able to express himself without a single difficult page in his score. That requires ability, and does not, as some believe, prove that the composer cannot write difficult music. Difficult music is the easiest kind to write, *vide* the half-baked compositions of young and inexperienced composers!

We like particularly the pastoral intermezzo, the tenor solo, "Over the Hills from Jerusalem," and the baritone solo, "Frankincense, myrrh and gold they bring" (despite its melodic relation to the prayer of the *Goose-girl* in Act I of Humperdinck's "Königskinder"). The whole cantata is sincere. It should have a good success. So that it may be done in Lutheran churches, where the German language is used, a German text, well devised by F. W. Schneider, has been included in the edition, printed under the original English text.

NEW Christmas songs from the house of Ditson§ are William Arms Fisher's splendid "Calm on the Listening Ear of Night," in which this able composer demonstrates that a song for an occasion can still be worth while musically, and R. Spaulding Stoughton's "The First Christmas Morn." Mr. Stoughton's song is issued in two keys, high and medium; Mr. Fisher's is published in the same keys, with a violin obbligato, and also as a duet for soprano and tenor, with violin obbligato.

The Christmas mixed voice anthems are: J. Sebastian Matthews's "O Where Is the King?" Louis R. Dressler's "The Angel's Song," Adolf Frey's "There Shall Come Forth a Star Out of Jacob" and William R. Spence's "So Silently the Stars Look Down." Orlando A. Mansfield is represented by an anthem for women's voices, three parts, a setting of "There Shall Come Forth a Star."

There is published under one cover a set of carols, containing compositions of this kind by Hosmer, Dressler, Sanders, Berwald and Jewell. A fine little publication is "The Ditson Collection of Ten Christmas Carols and Hymns for Community Singing." In it we find "Adeste Fideles," "Hark! the Herald Angels Sing," "Joy to the World!" and similar familiar songs, dear to all who love music and the spirit of the Yuletide.

THERE have been received three compositions, "Gavotta," "Scherzo Fantastico" and Berceuse for the piano, by Corina Henriquez de de Lima of Buenos Aires.¶ In them we make our first acquaintance with South American music. The "Gavotta" is crude and uninteresting, the "Scherzo Fantastico" not fantastic and the Berceuse pallid and conventional. Melodically all three pieces are sterile; harmonically they are antiquated. Señor de de Lima desires apparently to build up a long list of opus numbers; for he has called each one of these little three and four page piano pieces an opus—Op. 3, 5 and 6 respectively, in the order named above.

We do not desire to be chauvinistic,

§NEW CHRISTMAS SONGS, DUETS, ANTHEMS AND CAROLS. Boston: The Oliver Ditson Company.

¶"GAVOTTA," "SCHERZO FANTASTICO," BERCEUSE. Three Compositions for the Piano. By Corina Henriquez de de Lima. Op. 3, 5, 6. Buenos Aires, Argentine Republic: Published by the Composer. Price \$1 each, the first two, 60 cents, the third.

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but we must admit that if we are ever called upon to choose between South American music and our own music—North American music, to be exact—we shall have to advance our preference for the North. That is, if South America cannot show us better creative musical art than these unimportant pieces by Señor de de Lima. A. W. K.

NEW LOUISVILLE CHOIR

Eight Churches Unite to Produce the Best in Religious Music

LOUISVILLE, KY., Nov. 14.—A combination of the choirs of eight churches, under the direction of Ernest J. Scheerer, has recently been formed for the purpose of providing better training for volunteer choirs and forming a choral body for the presentation of the best in church music at several yearly appearances. The organization is known as the Jubilate Choral Association, and comprises 150 voices.

The first concert of the association was presented at the First Christian Church last Sunday afternoon, before an audience of good size and much appreciation. The chorus sang with careful phrasing and considerable shading, and showed an earnestness upon the part of director and members most worthy of praise. The composers represented were Mendelssohn, Spicker, Leighton, Buck, Shelly and others.

The chorus was assisted by Mrs. Carl C. Wilson, soprano; John Niles, tenor; Matthias Oliver, violinist, and Carl Shackleton, organist. Incidental solo work in the choral numbers was done by Agnes O'Roke, Anna Grohen and John Raplee. Dr. E. L. Powell, minister of the First Christian Church, made a plea for a more careful and reverent study of church choir music.

The officers of the association are G. W. Leep, president; Henry Weber, vice-president; Edna Sauerman, treasurer; W. D. Huffman, secretary, and Adolph Christian, librarian. H. P.

In the musical program at The Rialto, New York, for the week of Nov. 19, the special attraction was Enzo Bozano, who for two seasons was basso with the Metropolitan Opera Company. He sang an aria from "Simon Boccanegra," by Verdi.



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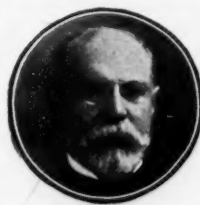
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MR. PERCY HEMUS, Baritone
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MR. ARTHUR HERSCHMANN, Baritone
Aeolian Hall, November 9, 1916.
MISS MARY JORDAN, Contralto
The Waldorf-Astoria, November 16, 1916.
MISS CHRISTINE MILLER, Contralto
Aeolian Hall, October 31, 1916.
MISS EMMA ROBERTS, Contralto
Aeolian Hall, November 23, 1916.
MR. FRANCIS ROGERS, Baritone
Comedy Theatre, November 22, 1916.

The Critic of the NEW YORK TRIBUNE, Nov. 24, 1916, says:
"Harry Burleigh's arrangement of 'Deep River' was also present. It is a significant tribute to this song that it has been on a majority of the programs of song recitalists during the last three weeks."

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DAYTON GREET'S ITS FAVORITE, STOKOWSKI

Philadelphia Conductor Gives Wagnerian Program—"Martha" Does Not Draw

DAYTON, OHIO, Nov. 23.—Leopold Stokowski and his fine Philadelphia Orchestra gave the second of the Civic Music League concerts Tuesday evening at Memorial Hall before a large and enthusiastic audience. The Wagnerian program was beautifully given. Mr. Stokowski is a great favorite here; it was he who, as director of the Cincinnati Symphony, dedicated the Memorial Building, Jan. 28, 1910. He has appeared here many times since.

Mr. Stokowski was given a cordial personal welcome. Following the concert a supper was given for him and for Mr. Judson and prominent members of the orchestra at the Dayton Club by the executive board of the Civic Music League.

The Boston-English Opera Company, of which Joseph Sheehan is a bright particular star, gave three performances of "Martha" at the Victoria Theater on Friday and Saturday. The revival of this old opera here did not arouse much enthusiasm. The audiences were comparatively small.

Maud Allan, the world-famous dancer, made her first appearance in Dayton at the Victoria Theater on Friday of last week. Unfortunately her date conflicted with the Kirmess, a big social amateur event, and consequently she did not receive the attention which would have been accorded her otherwise. Those who did attend were enthusiastic over Miss Allan's beautiful art.

Harry Wilson Proctor, director of the Proctor School of Music, gave a recital in the Y. W. C. A. Auditorium, Nov. 26, at which he introduced Adeline Ley, the new violin teacher at the school, who has recently come to Dayton. Both Miss Ley and Mr. Proctor were cordially received.

SCHERZO.

Merle and Bechtel Alcock Heartily Received in West



On the Left, Merle Alcock, contralto, and Bechtel Alcock, tenor, photographed in their recent Western tour. Right, Merle Alcock and her pet, before her concert in Lincoln, Neb.

BECHTEL ALCOCK, tenor, and Merle Alcock, contralto, have just completed a Western tour which was notable for warmth and enthusiasm on the part of audiences. The reception to the singers in Ada, Okla., was typical of the spirit of the artist couple's Western admirers. When they arrived in Ada the girls of the State Normal School were waiting at the station in limousines and after the

concert in the school auditorium a hundred girls garbed in white greeted the singers. The singers were also booked by the State Normal School at Cape Girardeau, Mo., for the institution's annual concert. Other important engagements were in Salina, Kan.; Kansas City, Mo., and Lincoln, Neb.

The next appearance of the singers together will be in two performances of "The Messiah," to be given at the First Presbyterian Church of New York, on Dec. 10, to celebrate the 200th anniversary of the church and Presbyterianism in New York City. On Jan. 1 they sing "The Messiah" in London, Ont.

HOUSTON CLUB HEARS TRIO

Women Singers Present Noted Artists at Opening Concert

HOUSTON, TEX., Nov. 13.—The Women's Choral Club gave its opening concert of the season before a large audience in the Majestic Theater, Saturday afternoon. The Trio de Lutèce, with George Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello, provided the program numbers, especially emphasizing the characteristics of French composition development from the seventeenth century to Debussy. The club's singing body of ninety voices offered, under the direction of Hu T. Huffmaster, the Chaminade "Angelus," with Mrs. Huberta Nunn and Mrs. L. B. Taber, soloists; Clark's "A Bowl of Roses" and Bachmann's "Les Sylphes," in the last of which Patricio Guiterrez's fine piano accompaniments were vastly enriched by the exquisite harp playing of Mr. Salzedo. W. H.

The Benton Harbor Federation of Women's Clubs, of Benton Harbor, Mich., has engaged Christine Miller, the American contralto, for a concert, Jan. 4.

STRANSKY REVIVES SCHUMANN'S 'CAESAR'

Two Shakespearean Overtures are Given by Philharmonic—Willeke the Soloist

PHILHARMONIC SOCIETY, Josef Stransky, conductor, concert, afternoon, Nov. 24, Carnegie Hall. Soloist, Willem Willeke, cellist. The program:

Schumann, Overture, "Julius Caesar," Op. 128; Mendelssohn-Bartholdy, Symphony No. 4, in A Major, "Italian," Op. 90; Volkmann, Overture, "Richard III," Op. 68; Klughardt, Concerto in A Minor, Op. 59, for Violoncello and Orchestra; Willem Willeke; Weber, Overture, "Der Freischütz."

While the program would have been more impressive a season ago, on the occasion of the Shakespeare celebration, the revival of Schumann's "Julius Caesar" Overture by Mr. Stransky was, nevertheless, rather interesting and the same may be said of the "Richard III" performance. The Schumann work is a pathetic memorial of the great romanticist's declining power. Feeble and unrepresentative, it should in respect to the composer be placed again on the shelf, until the next Shakespearean celebration. It is introspective, contemplative, in contradistinction to the programmatic Volkmann "Richard III." The latter overture seems almost naïve in this year of grace, but the lesser Saxon was no sluggard in melodic creativeness and his workmanship was undeniably fine.

A gentleman who sat in the orchestra under Hans Richter's bâton when the overture was given its première in Budapest, at the National Theater during the Ländessängerfest, informs us that the work made no striking impression at the time, although its melodious richness was not unappreciated. Mr. Stransky's interpretation of the Shakespearean music was striking for its dignity and restraint.

He made considerable of the "Italian" Symphony and used the check-rein skillfully in accompanying the soloist, Willem Willeke, cellist of the Kneisel Quartet, who played the overweighted Klughardt concerto. The concerto is unconventional in form and contains some inspired moments; more cannot be said of it. Mr. Willeke loaned his scholarly understanding to the work and succeeded in giving a good performance.

The audience was large.

A. H.



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"The New York Chamber Music Society made an Aeolian evening worthy of the name last night."—W. B. Chase in *New York Evening Sun*, Oct. 25, 1916.

"Enough that it promises to be a notable feature in the season which has had so vigorous a beginning as to provoke wondering curiosity as to its outcome."—H. E. Krehbiel in *New York Tribune*, Oct. 25, 1916.

"Andre Tourret is the first violinist of the organization, which holds a dozen capable musicians that are worth hearing."—Sylvester Rawling in *New York Evening World*, Oct. 25, 1916.

"The New York Chamber Music Society, of which Carolyn Beebe is director, is known for serious and capable work, and this characterized its playing last night."—Richard T. Aldrich in *New York Times*, Nov. 13, 1916.

"Carolyn Beebe's organization is already well known for its tireless work in a good cause. Yesterday it presented three interesting works. Besides Miss Beebe herself, Andre Tourret, Roentgen, Lifschy and de Busscher took part in the musicianly and splendidly sincere interpretations. It was the music of specialists, intended for the particular listener."—Sigmund Spaeth in *New York Evening Mail*, Nov. 13, 1916.

Remaining New York Concerts to be given in Aeolian Hall, will occur Tuesday evenings, Jan. 2 and Feb. 27. Terms, dates and general arrangements address:

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AMERICAN ARTISTS HEARD IN A PARIS CONCERT

Singing of Mason Carnes and Mrs. Wyndham Walker a Source of Much Pleasure—Mary Garden Appears in Massenet's "Jongleur" at the Opéra Comique—A New Ballet—"Messiah" to Be Sung in English in Paris for First Time in Many Years—Concerts for Blinded Soldiers

Bureau of Musical America.
27 Avenue Henri Martin,
Paris, Nov. 2, 1916.

THAT was a very musical and beautiful concert given by Mason Carnes, assisted by Mrs. Wyndham Walker and Mme. Lily Bragazzi. I use the term "musical" because one attends so many so-called concerts where discord seems the chief aid and characteristic, and where music is only suggested on reading the programs.

The Carnes matinée was so restful, so soothing that the listener did not mind how long the pieces lasted and, as a matter of fact, the numbers were entirely too abbreviated. Mr. Carnes is a finished artist and handles everything with consummate delicacy and finesse. His diction is perfect, in fact, one might say that oftentimes so much attention was paid the language that the lines took on something of a recitative passage. But that is the only fault that the baritone could really be accused of, for his singing was a delight. Now that Mason Carnes has

made an official début, we are all hoping to hear him often.

Like Mr. Carnes, Mrs. Wyndham Walker is American. Mrs. Walker is well known both in London and Paris as a charming soprano, and she sang at this concert at the Salle des Agriculteurs in a most musicianly manner. Her piano parts were full of beauty, and the shading of her songs left little to be desired. Mme. Bragazzi is a *Première Prix du Conservatoire*. Her numbers were given in a masterful style, and we wanted to hear more, but there were no encores. Mme. Bragazzi accompanied the singers and proved fully equal to the task of sinking her personality into that of the other artists.

Reopening of the Opéra

The Grand Opéra will have its reopening Saturday, and the program will be "Briseis" and the ballet from "La Korrigane." On Sunday evening "Romeo et Juliette" will be given, and during the week "Guillaume Tell" and "Samson et Delilah." There will be no regular matinees this season. The following is the list of the most prominent artists who will be heard during the next few months: Mmes. Breval, Demougeot, Yvonne Gall, Lubin, Victoria Fer, Campredon, Lapeyrette, Bugg, Dumas, Henriquez, Borgo, Charney, Gills, Charlotte Dermont, Laute-Brun, Bonnet-Baron, Courbieres; Messrs. Franz, Lafitte, Sullivan, Gautier, Note, Lestelly, Cousinou, Delmas, Gresse, Huberty. Leading the ballet will be Mmes. Zambelli, Aida Boni, Urban, Piron, Meunier, the dancer, Aveline, with Mlle. Dumas. The principal *chefs d'orchestre* will be Camille Chevillard, Ruhlmann, Büsser, Bachelet, Grovlez.

The scenery and costumes have been in the hands of the cleaners and renewers for months, and the management tells the public that things are so fresh and clean that the place is like new. Some of the operas, notably "Romeo et Juliette" and "Thaïs," have been costumed almost entirely anew. Until further notice the house will be open four evenings a week—just as it was in season before the war.

Mary Garden at Opéra Comique

A gala bill was on at the Opéra Comique one evening this week, when Mary Garden appeared in the "Jongleur de Notre Dame," and a new ballet, "Lumière et Papillon," was given. The ballet, which preceded the opera, was lovely. It was a play of butterflies, and the manner in which the colors were showered on the stage was wonderful. The two leading dancers were Sonia Pavloff and Dery, and they, with the corps de ballet, made the short act one of grace and brilliancy. Paul Vidal conducted the orchestra and the music was light, swift-timed, quick in changes, full of feathery finishes; one could have closed the eyes and felt that nymphs and butterflies were somewhere near. This music was by Louis Urgel.

The "Juggler" followed this charming ballet, and the monks' cowl and garb made a striking contrast to the richly dyed costumes of the butterfly ballet.

Mary Garden appeared for the first time at the Opéra Comique as the *Jongleur*. She was stunning, as she always is, even as the little mountebank, and her acting was characterized by that fervor and sincerity that Mary puts into everything she does. She was grace itself in every movement. Some of her audience found that she was rather too dramatic for the simple soul portrayed, but all were of the conviction that Mary got all out of the rôle that could be. She was best in the first act. Her voice has lost nothing since she was last heard at the Opéra Comique, though the opera sung last evening does not show off Mary's head register, which is decidedly her best. The other singers in the cast were Allard, Azema, Paillard, Bellet and Adoin.

Concert for Blinded Soldiers

An interesting concert took place at the Phare de France last week. The Phare corresponds with the New York "Lighthouse," and it is here that many of the soldiers blinded in battle are serving their novitiate prior to entering some field of industry, for all the men are taught some sort of trade and to be self-supporting. Concerts are given occasionally at the Phare. Some of the ex-soldiers were once farm hands and workmen and never heard good music before,

but they all enjoy the afternoons immensely. Sometimes the program is entirely made up among their number.

The concerts take place in Fête Hall, a former stable now turned into a big room, where the men skate, dance, fence, do gymnastics, etc. The program of last week included "Paysage," Hahn; "Le Secret," Fauré, Captain Raoul de Perein; Violin solo, "Le Cygne," Saint-Saëns, Elvira Bernard-Grant; "Vielles Fables en Vieux Français," Georges Berr of the Comédie Française; Prelude et Valse, Chopin; Capriccio, Scarlatti, Mme. Germaine Polack.

To Sing "Messiah" in English

The winter promises to be very musical. I know of three large choral unions being formed, and each expects to give at least one important concert during the season. One of these is under the direction of W. H. Kerridge of Cambridge, who for the last three years has been director of the choir of the Church of the Holy Trinity. Blanche Pociy will play the organ at the concerts, in fact, she is at the instrument now at the weekly rehearsals of the "Messiah." Handel's work has not been given in English in Paris since 1880, and it will be like a new work. The French are not great lovers of oratorios and the like, their preference falling to operatic works and something calling for more fire and a warmer temperament.

The Tuesday evenings at the rehearsals of the "Messiah" are keenly enjoyed by the chorus, the majority of the number being Americans and British. Mr. Kerridge is a great acquisition to the music life of Paris, being a musician of the first order. For years he was associated with the best music organizations in England.

The tenor solos of the "Messiah" will be sung by Louis Rousseau; the baritone, by John Byrnes. The other solo parts have not yet been decided on.

The friends and admirers of Lucien Capet, the violinist, are sympathizing with him in the loss of his wife, Mme. Lacoste-Capet, who died last week, at the age of forty. LEONORA RAINES.

Mischa Elman appeared in recital at the Montclair Theater, Montclair, N. J., the evening of Nov. 13, under the local management of H. H. Wellenbrinck. The soloist was admirably supported at the piano by Philip Gordon.

Gustav Becker Pupil Establishes Studio in Ogden, Utah

OGDEN, UTAH, Nov. 15.—The establishment of the Scoville Studio of Music in this city was an event of genuine importance in local musical circles. Joseph G. Scoville's aims are rather uniquely couched: "A conservatory education with a private instructor." Mr. Scoville is a composer and pianist, bearing a worthy record. He studied with a number of real masters in Berlin, Vienna, Munich and New York, over a period exceeding twelve years. In his prospectus the composer-pianist takes occasion to express his warm gratitude to his teacher in New York, Gustav L. Becker, whom he describes as "a very talented and eminent composer-pianist of the serious classic type . . . with whom I had the great pleasure and opportunity of being private pupil."

Faculty of Topeka Conservatory Organized Under Dean Whitehouse

TOPEKA, KAN., Nov. 24.—As a means of extending the scope of the department and building up the student body, the faculty of the Washburn College Conservatory of Music, Topeka, under the direction of Dean Horace Whitehouse, was organized last week. The organization expects to give the department State-wide publicity. Dean Whitehouse was elected president of the organization and Ethel Grant, pianist, secretary. The seventh municipal organ recital was given at the Auditorium on Nov. 19 by Dean Horace Whitehouse, city organist. He was assisted by Mrs. George Parkhurst, soprano. Every number is given by request. R. Y.

Mme. Buckhout Returns to New York After Giving Two Recitals

After giving successful recitals of songs dedicated to her, at Salamanca, N. Y., on Nov. 15, and Bradford, Pa., on Nov. 16, Mme. Buckhout has returned to New York. At Salamanca she was accompanied by Minnie Clemons Stem and scored a great success in songs by Floyd L. Bartlett, Duvernoy, Faraday, Dunn and Ward-Stephens. In her Bradford recital she also sang the aria, "Depuis le Jour," from "Louise," and made a special success in new songs by Kriens, Faraday, Ward-Stephens and Kramer.

A community song rally will be held in the De Witt Clinton High School, New York, the evening of Dec. 2. The New York Community Chorus, 70 Fifth Avenue, extends an invitation to all persons to join the organization, which will present "The Messiah," Dec. 26, in Madison Square Garden. Harry Barnhart is director.

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WHEN OPPORTUNITY KNOCKS IN OPERA

How the Importance of Preparedness Has Been Illustrated in the Careers of Certain Prominent American Singers—Not Manager's Fault, Says Oscar Saenger, But the Public's, That Larger Roles Do Not Oftener Fall to Native Singers at the Metropolitan—A Plea for Open-Mindedness in Appraising Our Own Artists

"PREPAREDNESS" has been sounded as a note of importance in practically every walk of life during the last year or two. Only recently its particular application in the matter of operatic training was emphasized by Jacques Cointi in an interview in this journal. I was not surprised to find it the keynote of a conversation last week on operatic conditions in this country with Oscar Saenger, with whom Mr. Cointi is to be associated in the elaborate operatic classes at the Saenger studios, which will begin with the new year.

Mr. Saenger spoke with me in his library. It was at the end of a day's continuous work from 9 a. m. to 6 p. m. Yet the famous teacher was as keen, as full of energy and in as full command of his thought as at the beginning of a day. He stores energy. He is dynamic despite his calm and unperturbed exterior.

"The preparedness idea," he remarked, "which Mr. Cointi, I was delighted to see, brought out forcefully in your paper several weeks ago, is the big point for us all to realize. A singer, who doesn't, makes a terrible mistake. Who can tell when the opportunity will come? Who can afford not to be ready? The triumph of Mabel Garrison last week at the Metropolitan Opera House is assuredly a fine example of what it means to be prepared. She was ready and won a big success!"

Then Mr. Saenger told how that success had been prepared, not hurriedly, but thoughtfully. It appears that shortly after Miss Garrison had been engaged as a member of the Metropolitan, Mr. Saenger having arranged the audition for her, Mr. Gatti-Casazza asked Mr. Saenger one day whether Miss Garrison could sing the *Queen of the Night* in "Magic Flute." The noted teacher replied in the affirmative. He at once began rehearsing the part with Miss Garrison. Nothing happened immediately. But, the season before last, Miss Garrison was called by the opera house to sing the *Queen of the Night* at a rehearsal. She sang it splendidly, to the amazement of her colleagues. Another interval passed and then last week she had her opportunity in this big coloratura part. What she did is now history and has won her praise from even the most discriminating. Miss Garrison worked under Mr. Saenger's guidance for three seasons, taking a lesson almost daily for two seasons. The *Page* in "Huguenots," her first regular part, and *Oscar* in Verdi's "Masked Ball," as well as the lesser parts, all of which she has done with ability, were studied under Mr. Saenger and the stage part, as well as the singing, was prepared by him.

Coincidence has played a part in Miss Garrison's recent triumph. In the Mozart "Impresario" last month she sang the rôle of the supposed impersonator of the *Queen of the Night*, and the *Queen of the Night* was the rôle about

which Mr. Gatti asked Mr. Saenger when she joined the Metropolitan.

A Significant Success

"Miss Garrison's success should be significant," said Mr. Saenger, "for it proves that we have American singers who can



Oscar Saenger, a Vital Figure in the Vocal Teaching World of Today

carry big rôles. The war must open the eyes of our public to the ability of American singers. Is it not Schopenhauer who said that 'the richest man is he who has the riches within himself'? I would like to paraphrase that to: 'The richest nation is that nation that has the riches within itself.' The conflict in Europe, with the resulting decrease in importation of foreign products in an industrial way, has compelled America to manufacture many things for which we depended upon Europe in the past. I only hope that the American public will accept native artistic talent, just as the conditions brought about through the war have forced it to accept native industrial products.

"It is not the fault of the manager that some of our singers at the Metropolitan do not have bigger parts; I am convinced that Mr. Gatti is willing to give

Americans a chance. But he is afraid of the public, which on occasion has felt that when an American singer was presented in a chief rôle it was getting something not quite as good as a performance of the same opera with a foreign star in the part. That idea must be overcome and I think the war will help our public to get rid of this old prejudice."

The case of Paul Althouse, the American tenor, presents another phase of the preparedness idea. Mr. Althouse was rehearsed every day for months prior to his debut by Mr. Saenger, both in the singing and the acting of the part of *Dmitri* in Moussorgsky's "Boris Godounoff." So thoroughly did he know every detail of the rôle, that, although the day before the event he was out of voice, he carried his part through at the premier performance and made a big success. He had sung the dress rehearsal beautifully, but the next day was not vocally able, and it was thought by the management that the opera would have to be postponed. But Mr. Althouse was so sure of his part that even without his complete vocal resources, he went on and established himself as a worthy member of the company with his personation of *Dmitri*.

Riccardo Martin's Experience

How Mr. Saenger has worked to give Americans a training that would fit them for the operatic stage is instanced in nothing better than the New York debut of Riccardo Martin. For a moment we went back to the régime of Heinrich Conried at the Metropolitan. "I received a telephone call one day from Mr. Conried," Mr. Saenger narrated, "telling me that he would send a young man to me the next day. 'Look him over,' he said, 'and then tell me what you think of him.' I did and the next day called on Mr. Conried. He was in bed very ill, and informed me that Roussellière, the French tenor, had just cabled that he was not coming to America. Mr. Conried was in a dilemma; he had no tenor for the rôle of *Faust* in Boito's 'Mefistofele.' I must prepare the young man I had heard the day before to sing the rôle in four weeks' time. Mr. Conried himself had planned to teach him the acting of the part, but was too ill and so begged me to do that, too. So we began. This young man was Riccardo Martin. Every day he worked with me and then in the evening from 8 to 12 o'clock we rehearsed the acting. I called for those evening rehearsals my pupils, Mme. Rappold and Henri Scott, who were also to be in the performance. With them Martin was given every point that it is possible to give a singer. He made his debut and has had a commanding position in the opera world ever since, as you know."

Many other accounts of Saenger pupils and their preparation might be retailed here. Mr. Saenger told me that Paul Althouse had prepared with him *Cavardossi*, *Faust*, *Rhadames* and *Pinkerton*

and that he can sing any of them at any time. "Mr. Gatti must not be blamed," said Mr. Saenger, "if he hasn't given Althouse these parts. Again, it is the public that we must look to. If the public will once assure Mr. Gatti that it is interested in seeing an American singer, like Althouse, in conspicuous rôles he will give him the chance without delay. The public is only beginning now to realize the inner meaning of Goethe's

"Warum in die Ferne schweifen, Liegt das Gute doch so nah?"

("Why search in distant places for the good and worthy when it is close at hand?")

A Comprehensive Répertoire

Lila Robeson, another Saenger artist, is one of the most useful members of the Metropolitan. I learned from Mr. Saenger that she could sing practically every mezzo-soprano or contralto rôle in the répertoire. Vera Curtis, the gifted soprano, can sing such parts as *Sieglinde*, if called upon. Mr. Saenger tells me that the public has no notion of the extent of her répertoire. And among the new additions this season to the roster of artists at the Metropolitan Kathleen Howard, long a Saenger pupil, is sure to essay some important rôles before the season is much older. Just twenty-five pupils have gone to the Metropolitan from Mr. Saenger's studios, and in the Century Opera Company ten of the principals were trained by him.

"How long have I had my opera class? Practically always. I have never believed that an operatic rôle was learned unless the stage part of it was as familiar as the music. Our operatic classes now will be on a larger scale; there will be, in short, a complete course. I have always wanted to have Jacques Cointi with me, as I consider that he stands alone in his work. I think we shall accomplish some notably fine things. In any case, we are going to provide our students with a training which will give them the Alpha and Omega of the parts they study. When they have done them here to our satisfaction they need not fear to go on any stage to present them."

A. WALTER KRAMER.

Arthur Hartmann Gives Recitals in Michigan Cities

Among the early fall appearances of Arthur Hartmann, the noted violinist, were recitals at Saginaw, Mich., on Nov. 10, in the ballroom of the Hotel Bancroft and at St. Clara College, Sinsinawa, Mich., on Nov. 15. Mr. Hartmann performed a serious program at both of these recitals, playing, among other things, the Nardini E Minor Concerto, the Bach Chaconne, several original compositions and transcriptions of his own, Corelli's Adagio ed Allegro and shorter pieces by Gustav Saenger, Ethel Barnes and A. Walter Kramer. At Saginaw Lou Florence Olp was his accompanist, at Sinsinawa Esther Hirschberg. In both recitals he was received with acclaim.

Mr. Hindermeyer Under Direction of Gruber & Co., New Managers

Harvey Hindermeyer, the popular New York tenor, has recently come under the exclusive management of F. A. Gruber & Co. Mr. Gruber has taken offices in the Knickerbocker Theater Building, where he will conduct his business. Mr. Gruber has been identified with musical and operatic enterprises for many years.

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RECRUITING SONGS IN MONTREAL CONCERT

Mme. Guilbert Sings Them Stirring—Noted Artists in Music of a Month

MONTREAL, CAN., Nov. 23.—The last month has been profitable musically for Montreal, as many notable artists and musical organizations have visited us. On Oct. 23 Yvette Guilbert gave a recital in Windsor Hall to a large and appreciative audience. By special request she sang two recruiting songs, "Le Fiancé de Rosette" and "Auprès de ma Blonde," which, popular in 1793, is still sung in the trenches. For these she wore the costume of the Revolution, a Charlotte Corday cap and yellow dress. Her other songs ranged from the sixteenth and seventeenth centuries through the Middle Ages down to the eighteenth century, and were given with all the charm and clarity of enunciation which distinguish Mme. Guilbert's art. Emily Gresser's violin numbers were presented with charm and skill, and Gustave Ferreri, as accompanist, added materially to the enjoyment of the evening.

On Oct. 24 J. H. Shearer gave an organ recital in the American Presbyterian Church, assisted by Mme. Wilfrid Besette, French contralto. This was to celebrate the rebuilding of the church's pipe organ.

Down in the east end of Montreal a little Parisian opera company has stolen quietly into town, and is giving a commendable opera comique series. Among the works presented to date are "Carmen," "Les Cloches de Corneville," "L'Amour Mouille" and "Ali Baba."

Paderewski gave a recital Oct. 26 in the Arena, which held a huge audience to hear what many think will have been the Polish pianist's last concert in Montreal. He played with a force, a magnetism and at the same time a delicacy of interpretation which won him a real ovation.

On Oct. 30 Emilio de Gogorza gave a recital in Windsor Hall for the benefit of the Montreal Baby and Foundling Hospital. Twice before M. de Gogorza had been engaged by the management of this institution to give a concert for its funds, and both times he had been com-

pelled by illness to disappoint them. M. de Gogorza then wrote that on this occasion he would give his services free of charge in order to compensate those interested. It was a big thing for a famous singer to do, and the concert was delightful. The singer's beautiful baritone is directed by an intelligence which made each number a gem in itself.

During the week of Oct. 30, Daisy Jean, the Belgian artist, last heard here in concert at the Ritz-Carlton, appeared at the Orpheum Theater. She has a voice of considerable range and delightful clarity and sweetness, while she plays the piano, violin, 'cello and harp with skill and true musical feeling.

Alma Gluck made her first concert appearance in Montreal, on Nov. 3, in His Majesty's Theater for the benefit of the Montreal Day Nursery. Her program was rather light, but most attractive and she won rare encomiums from the critics for her clarity of enunciation, purity of tone and fluency of phrasing. The following week Mme. Gluck's husband, Efreim Zimbalist, gave a successful violin recital in the Monument National.

On Nov. 3 the Caledonian Society of Montreal held its annual Hallowe'en concert in Windsor Hall, the soloists being Louise Brown, Gilderoy Scott of New York and Lieut. Bruce McCallum.

The Sergeants' Mess of the 58th Westmount Rifles gave a concert in Windsor Hall, Nov. 7, in aid of the Canadian Fund for the British Sailors' Relief. The soloists were Pauline Donalda, Giovanni Martino and Edith Johnson. Mme. Donalda sang with all her accustomed brilliancy and was given a warm reception. M. Martino, who came from New York for the concert, delighted the audience with his splendid, full bass voice and his fine artistic understanding. Miss Johnson, a local pianist, was making her debut in big concert work and showed excellent training. She has a strong tone and brilliant interpretative ability. Miss Johnson has opened a studio for teaching purposes. F. H. Blair was the accompanist of the evening.

The Russian Symphony Orchestra gave a concert, Nov. 17, in the Monument National and never in all the writer's experience of Montreal concerts has there been such an enthusiastic audience in a Montreal auditorium. The leader, Modest Altschuler, had his orchestra

well in hand, the wood instruments being particularly beautiful. The masterpiece of the evening was Rachmaninoff's "Isle of Death," to which the encore was a number composed for the spinet with orchestral accompaniment, the soloist being the only woman member of the orchestra. Her name did not appear on the program. Michel Gusikoff, the violin soloist of the orchestra, played Saint-Saëns's Rondo Capriccioso and had to respond with two encores before the audience was satisfied. Dora Gibson, English soprano, sang the "Air des Adieux"

from "Jeanne d'Arc" and Burleigh's "Gray Wolf," being encored on both appearances.

On Nov. 21, G. M. Brewer, organist, gave an address on Debussy before the Woman's Art Society.

The Sunday concerts have continued with unabated popularity. The artists have included Pauline Curley, soprano; Nicola Thomas, violinist; Albert Quesnel, tenor; Alice Godillot, soprano; David Hochstein, violinist; Madeleine d'Espinoy, soprano, and Stanley Gardner, local pianist. I. L. A.

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Princess Tsianina will rejoin Mr. Cadman in Los Angeles in early February for the third annual spring tour of the Pacific Coast. Clubs wishing to secure her for an individual recital during January should apply at once.



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FORT WORTH, TEXAS

Young New York Singer Who Is Gaining Favor in Concert Field



Louise Day, Soprano. From a Painting by Richard F. Maynard

ONE of the young artists of New York who has been giving an excellent account of herself wherever she has appeared publicly is Louise Day, the lyric soprano, who was one of the soloists at the American Musical Convention last September in Lockport, N. Y., and who was immediately re-engaged for next season's convention.

Miss Day comes of musical parents, her father, J. Francis Day, having been prominently connected with music in Utica, N. Y. For forty years he was organist in Grace Church, and it was in the choir of that church that Miss Day

had her first experience in public singing. She was soloist in the performance of oratorios there, and has been heard in concert and recital in Utica.

For the last six years Miss Day has made her home in New York. Last season she gave several joint recitals with Wassili Besekirsky, the violinist, and she will probably have similar appearances this season. She was soloist at a concert last week at the Country Life Permanent Exposition in the Grand Central Building.

The photograph used with this article is a reproduction of a painting of Miss Day made during the summer by Richard F. Maynard, the well-known New York artist.

AUSTIN (TEX.) SEASON GAINING MOMENTUM

Young People's Concert and Visit of Trio de Lutèce Most Auspiciously Received

AUSTIN, TEX., Nov. 14.—The first of November witnessed the opening of the local musical season with a brilliant reception and musicale given by the Young People's Auxiliary of the Austin Musical Festival Association at the Country Club. On this occasion Jeanette Bennett made her first public appearance as a

pianist since her return from the Institute of Musical Art, playing most acceptably Schumann's "Papillons." Mrs. George D. Marshall of Massachusetts had a prominent place on the program. First honors fell to Arthur Saft, who returned recently to Austin after an absence of several years. His playing was marked by breadth and brilliancy.

The first subscription concert under the auspices of the Music Festival Association was given at the Hancock Opera House, Nov. 10, by the Trio de Lutèce. A large, appreciative audience warmly applauded the exquisite playing. For these subscription concerts the entire credit is due to Mrs. Robert G. Crosby, Austin's leading promoter of music.

Bertram T. Wheatley, organist at St. David's Church and the Scottish Rite Cathedral, has begun a series of free organ recitals, assisted by local soloists.

The Texas University Glee Club gave its first public entertainment of the season last Friday night, featuring Texas cowboy songs collected by John A. Lomax.

G. G. N.

The presentation of Leo Ornstein by the Atlanta Music Study Club met with gratifying success. Every seat was taken and as much standing room was sold as was thought advisable. This was the first attempt by the club to present visiting artists.



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CHICAGO

MUSICIANS' CLUB HEARS MELODIES OF KENTUCKY

Recital of "Lonesome" Balladry by Mr. Brockway and Miss Wyman Delights New York Organization

Composers' Night at the Musicians' Club on Nov. 21 brought Howard Brockway and Loraine Wyman, the gifted *discuse*, before a discriminating company in a unique recital of ancient songs collected in the Cumberland Mountains. The dew still sparkles on these rejuvenated specimens of Kentucky balladry discovered last summer by Mr. Brockway and Miss Wyman on an exploratory tour of the mountain country. The fruits of the quest were sampled with immense relish Tuesday night and earned sincere appreciation for the composer-pianist and singer as interpreters.

"Pretty Polly" laid bare at once one of the character traits of the mountaineer folk, an underlying streak of morbidity, a trace subtle but undeniable, if the crude tragedy of "Polly" and some of Siberianesque hill legends are reflective. The delights of the "lonesome," "fast" and "love" tunes (so Miss Wyman classified the songs in her talk) were made known a few weeks ago at the public recital of the composer and the *discuse*, so detailed comment is unnecessary. But we must cry out our enthusiasm of Mr. Brockway's piano settings. The temptation to glorify the English and Scotch airs must have been great, but the composer with concealed art looked straight ahead, and set the fragments in classic frames of noble simplicity. The

effect is that the smoldering pathos, the humor, the whim-wham whimsical absurdities of the text are brought out in bold relief. As these songs are now available to singers, they should have an immense vogue—but then, interpreters like Miss Wyman are rare, very rare. Like the arranger, she understands that the traditional spirit can be translated only by a quaint frankness and, besides, she sings as if she loved to sing.

Mr. Brockway also performed two of his poetic fancies, "At Twilight" and "Idyl of Murmuring Water," from his Op. 39, both of which were in harmonious accord with the atmospheric entertainment.

A. H.

Arthur Hartmann Profoundly Impresses Dubuque Audience

DUBUQUE, IOWA, Nov. 16.—Master Violinist Arthur Hartmann scored a distinct success in Dubuque. A splendid audience greeted him on his appearance Tuesday night at the Grand, and his playing aroused the utmost enthusiasm. Rewards for the continued applause after each group were encores, among which was a number by Nachez and "To a Wild Rose," MacDowell, arranged by Hartmann. The playing of the Variations on the G String by Paganini was wonderful, Mr. Hartmann's technical skill and beauty of tone being remarkable. As accompanist he had Esther Hirschberg, who seconded his efforts excellently. Cyrena Van Gordon of the Chicago Opera, also on the program, could not appear because of urgent duties in Chicago. Martha Zehetner gave two piano numbers with excellent technique. Mr. Hartmann and Miss Hirschberg played at St. Clara's College on Wednesday afternoon before the large student body.

F. O.

Ernest Schelling, the pianist, gave an exceedingly successful recital at the National Press Club in Washington, D. C., Nov. 22, and on the following evening at the Belasco Theater in the same city.

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NEW DEBUSSY MUSIC PLAYED BY COPELAND

Performer Assisted by Elizabeth
Gordon in Work for Two
Pianos

GEORGE COPELAND, piano recital, Aeolian Hall, Tuesday afternoon, Nov. 21. The program:

Bourrée, Bach; Two Mazurkas and Etude, Chopin; Sonata, "Appassionata," Beethoven; "En Blanc et Noir," (first time) (for two pianos), Debussy; Etude No. X, pour les sonorités opposées, Etude No. XI, pour les arpegges composés (first time), Debussy; "Danse espagnole," Granados; "Soletti à Midi," Jongen.

Several new Debussy piano compositions received the place of honor on George Copeland's recital program of Tuesday afternoon of last week. Mr. Copeland has come to be recognized as a Debussy specialist, and one who authoritatively and skilfully interprets the elusive music of the French composer idea most successfully.

Mr. Copeland played two of the same composer's études, the second of which, an arpeggio study, he was obliged to repeat. But the Debussy as he is best known and in his most characteristic vein was not revealed until the pianist played his "Poissons d'Or" and "Danse de Puck" as encores. These he performed stunningly, with remarkable finish and a variety of tonal effects that mark him as an especially apt interpreter of the French composer's works. Mr. Copeland began with short num-

bers of Bach and Chopin and the Beethoven "Appassionata."

In Debussy's "En Blanc et Noir," three contrasted sketches for two pianos, Mr. Copeland had the assistance of Elizabeth Gordon, who did her share of the task capably. These tone pictures are inspired by or used as descriptive material for verses by Barbier and Carré, François Villon and Charles d'Orleans. They are in the Debussy idiom, replete with tonal coloring, with his characteristic sudden shifting of mood and delicate ornamentation suggestive of the exotic. In the second number, in many respects the most interesting, the music based upon the lines, "Prince, porté soit des serfs Evlus en la forest où domine Glaucus," carried out the programmatic sonata, and then forsook the classicists for Debussy, Granados and Jongen. At the close of the program he added several pieces by Albeniz, whose Spanish rhythms he played spiritedly. H. B.

CRITERION QUARTET ACTIVE

Heard with Beethoven Society and Re-appears at Ossining, N. Y.

Two recent important performances of the Criterion Male Quartet were its appearance with the Beethoven Society of New York at the Ritz-Carlton, New York, on Saturday afternoon, Nov. 11, and at the Highland M. E. Church at Ossining, N. Y., on Tuesday evening, Nov. 16. At the Beethoven Society concert the organization sang quartets by Buck, Protheroe, Gibson and Herbert, being given a rousing reception. John Young, tenor of the quartet, sang songs by Aylward and Ronald, and Donald Chalmers, basso, songs by Hawley and Spross.

A large and enthusiastic audience greeted the quartet when it appeared at Ossining, this being a re-engagement, its second appearance there. Their singing again met with warm approval. At the close of the program a reception was held by the quartet and already arrangements are being made for its third appearance. Margaret June Porter, reader, won favor in several readings. She is a newcomer in this field and is a pupil of Minnie Marshall Smith.

Portland (Me.) Hears Municipal Concert and Church Festival

PORTLAND, ME., Nov. 11.—Harp and organ made an effective combination at the municipal organ concert Thursday evening, when Annie Louise David assisted Mr. Macfarlane. "Calm," a composition for harp and organ, by Margaret Hoberg, was composed especially for Mrs. David to play at this concert. On Wednesday the choir of the Episcopal churches of the city united in giving a festival service at St. Stephen's under Alfred Brinkler, A. G. O., organist of the church. The church was crowded to the doors. A. B.

Mary Hissem De Moss, the soprano, sang in the "Messiah" with pronounced success in Poughkeepsie, Nov. 20, and is engaged for a performance of the same oratorio in Yonkers Dec. 21.

GODOWSKY DAZZLES DENVER HEARERS

Amazes with Technical Wizardry
—Florence Macbeth Soloist
with Tureman Orchestra

DENVER, Nov. 18.—Leopold Godowsky played in the Auditorium to an audience of less than 1000 last Monday evening. He amazed and enthralled teachers and students of the piano by his wizardry of technique. Technique, as applied to Godowsky's performance, embraces not alone accuracy and agility of keyboard fingering, but mastery of every element of pianistic utterance. There was also fine musicianship in his readings, restraint in tone dynamics—in short, technical perfection guided by a big musical intelligence.

The third concert in the Philharmonic Orchestra series, given Thursday evening, was, all in all, the most enjoyable one heard thus far this season. The orchestral numbers were well within the capacity of the players (the Raff "Lenore" Symphony, Elgar's "Sighs," the Massenet "Les Erinnyes," Schubert's "Marche Militaire" and Jan Sibelius's "Finlandia") and Conductor Tureman led with unwonted enthusiasm and authority. The soloist was Florence Macbeth, who immediately won the audience by her youthful and wholesome personality and delightfully fresh, true voice. She sang the "Lakmé" Bell Song to orchestral accompaniment with good effect, as also the air from Verdi's "Masked Ball," and later gave a group of songs.

Lindsay B. Longacre, dean of the theological department of Denver University, musician, philosopher, psychologist, analyst and wit, gave the first of a series of popular lectures on music at Wolcott School auditorium last evening before an audience that included several musicians and habitual concert goers and should have included every parent or other good citizen of the community. Dr. Longacre's topic was "Music in the Home," but he used "home" in the larger civic sense. J. C. W.

Gatty Sellars Plays Own Works in
Wilmington Recital

WILMINGTON, DEL., Nov. 17.—The second recital of the series being given here on the relatively new organ of the Grace Methodist Church was played last night by Gatty Sellars, the English organist. An audience of fully 1500 was greatly pleased. The number which received the most applause was the organist's own arrangement of the "Storm in the Alps," often played in St. Leodegar's Church at Lucerne, Switzerland. Another number nearly equally effective was his own arrangement, entitled the "March of the Nationals," introducing the British patriotic song, "Keep the Home Fires Burning." In addition Mr. Sellars played a Bach fugue, the "Pilgrims' Chorus" from

"Tannhäuser," "Evening Idyl," his own composition, and the "William Tell" Overture. Mrs. Eleanor Gorton Kemery, contralto soloist of Grace Church, as an assisting artist, sang most acceptably. T. C. H.

SCHUMANN-HEINK IN SPOKANE

Her Concert First of Series Projected by
Local Symphony

SPOKANE, WASH., Nov. 12.—The Schumann-Heink concert at the Auditorium attracted a capacity audience, the stage accommodating more than 200. The famous artist must have been deeply gratified no less by the proportions than by the keen appreciation of her audience. Her finely matured art seemed at its best. Responding to the unstinted applause, Mme. Schumann-Heink granted a generous number of encores. Among her offerings were "My Heart Ever Faithful" of Bach, Meyerbeer's "Ah! mon Fils," the Saint-Saëns "My Heart at Thy Sweet Voice," Schubert's "Erlkönig," Salter's "Cry of Rachel" and "The Rosary" by Nevin.

The Schumann-Heink concert is the first of a series of concerts arranged by the Spokane Symphony Society for the winter season, its brilliant success assuring the continuance of the concerts. The Spokane Symphony Society now numbers over 500 members. The interest created will place the Spokane Symphony Orchestra, under the direction of Leonardo Brill, on a permanent basis. Two orchestral concerts have been promised by the society. M. S.

James K. Hackett, the noted actor, appeared as composer and conductor at a dinner given by the Canadian Club to Sir Robert Borden, Premier of Canada, recently. Mr. Hackett led an orchestra in his war march, "La Belle Canada," dedicated to the Canadian soldiers.

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EVANGELIST BARS WICHITA CONCERT

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Mr. Gallo

WICHITA, KAN., Nov. 20.—We have just witnessed the meanest thing in the way of narrowmindedness that a city of this size ever saw. All the musical public is incensed over it. It came about thus: The San Carlo Opera Company was here for a three days' engagement, singing "Cavalleria" and "Pagliacci" on Saturday afternoon, "Trovatore" on Saturday night and "Rigoletto" on Monday night. Since the company was to spend Sunday here, Fortune Gallo, the manager, decided to give Wichita a treat in the form of a free sacred concert, offering his best talent.

Every music-loving person was glad, and the music supervisors of the public schools advised the pupils to hear the concert. But there was no concert. There was a protracted revival meeting going on, run by a man named Bulgin. He had been using the Forum Theater for his meetings, and, of course, couldn't have it for this particular afternoon if there was a sacred concert, so he said to the pupils at the Saturday meeting, "Go to the grand opera on Sunday, as you were advised at school to do, and go to hell for it!" Further, he talked the chief of police and mayor into refusing to allow the concert to be given.

This is regarded as a direct slap at liberty of conscience, and musicians are wondering what will happen next. Perhaps this was the only chance that some of the pupils will ever have to hear real opera singers, as they are not able to afford opera tickets. The evangelist who objected to the free sacred concert had a three-mile Sunday-school parade, headed by a brass band, marching down the streets that very afternoon.

The San Carlo Opera Company is better this year than ever, and every performance was a work of art as to the singers, stage settings and costumes. It will have a return engagement for next season. Special trains were run seventy and even a hundred miles for the performances.

Frances Alda gave a most beautiful concert at the New Crawford Theater

ON TOUR WITH CAMPANINI "SOMEWHERE IN OKLAHOMA"



Left to Right: Desire Defrère, Cleofonte Campanini and Octave Dua of the Chicago Opera Company on Their Travels with the Ellis Company

CHICAGO, Nov. 20.—Cleofonte Campanini, director general of the Chicago Opera Association and conductor of the Ellis Opera Company on its recent tour, enjoys the fresh air, but has a dread of sun-stroke. The accompanying picture shows the maestro with Octave Dua and Desire Defrère, Belgian singers of the Ellis and Chicago companies, enjoying a walk in the open while their

train was at a station near Tulsa, Okla. The maestro has his head tightly wrapped up in a large handkerchief to protect it from the sun. Mr. Campanini can often be seen taking his early morning constitutional on Michigan Boulevard during the Chicago opera season. Rain or shine, he takes an hour's walk in the early morning to be put in condition for his day's encounter with artistic temperaments. F. W.

Nov. 3. Her English numbers were exceptionally well liked.

Helen Allen Hunt sang with the Wichita Symphony Orchestra on Nov. 12, and pleased a good audience. Theodore Lindberg is manager and conductor of the symphony, and the program was in its usual good manner. K. E.

Gilderoy Scott, the English contralto, has been engaged to sing Wagnerian rôles with the Inter-State Grand Opera Company.

Boston Symphony Gives Its Forty-ninth Concert in Hartford

HARTFORD, CONN., Nov. 15.—On Monday evening, Nov. 13, the Boston Symphony Orchestra gave the first concert of its series this season at Parsons' Theater, under the local management of Gallup and Alfred. This was the forty-ninth concert by this organization in this city. The audience was large and showed the greatest appreciation by its rapt attention and enthusiastic applause. The soloist was Winifred Christie, pianist, who made a most favorable impression and was enthusiastically received. A concert for the benefit of war sufferers in Poland was given at Foot Guard Hall on Tuesday evening, Nov. 14, by Sigismund Stojowski, pianist, and Thaddeus Wronski, baritone. The audience showed great enthusiasm. T. E. C.

Interesting Montclair Recital by Ruth Katherine Heyman

MONTCLAIR, N. J., Nov. 19.—Ruth Katherine Heyman, the pianist, gave a recital last evening in the Essex Fells Country Club, before a large and appreciative audience. She rendered a splendid program and her superb art was highly gratifying to all who heard her. W. F. U.

Albert von Doenhoff to Appear in Recitals with Leo Schulz

Albert von Doenhoff, pianist, will this season give a number of ensemble recitals with Leo Schulz, 'cellist of the New York Philharmonic Society. Mr. von Doenhoff was born in Louisville, Ky., and studied with Lambert, Scharwenka and Joseffy. Mr. von Doenhoff is also a composer.

OPEN BRISK SEASON IN MADISON, WIS.

Mme. Claussen and Kneisels
Give First Concerts in Series
of University

MADISON, WIS., Nov. 22.—The opening of Madison's musical season took the form of a delightful violin and piano recital on Oct. 22 in the Conservatory of Music Hall by Waldemar von Geltech and Mr. Townsend, directors of the violin and piano departments respectively of the University of Wisconsin. A large audience attended this recital.

Mme. Julia Claussen sang to a large and enthusiastic audience in the auditorium of Christ Church on Nov. 9. Her marvelous contralto was heard with especially good effect in the Strauss numbers and a song by Groudhall. In response to numerous recalls Mme. Claussen sang Brahms's "Wiegenlied" and a number by MacFayden. Mme. Sandberg, at the piano, was a sympathetic accompanist.

A popular Sunday afternoon concert was given on Nov. 12 by the University of Wisconsin Symphony Orchestra. Though but in its infancy, this organization is doing splendid work under the baton of J. E. Sangstad, with Mr. von Geltech as concertmaster. The program included Schubert's "Unfinished" Symphony and the "Jorsalfar" Suite by Grieg.

On Sunday afternoon, Nov. 19, a charming recital was given under the auspices of the Wisconsin School of Music in the Woman's Building. The artists were Gustave Keller, 'cellist; J. Erich Schmaal, pianist, and Pearl Hinkel, violinist.

On Nov. 20 the University Series, of which Mme. Claussen's recital was the first, had its second concert, a program by the Kneisel Quartet, which was most enthusiastically applauded. Willem Wilke played the Andante from Molique's Concerto in D Major and a "Polonaise Fantastique," by Jeral. A. v. S.

May Peterson, soprano, and David Hochstein, violinist, gave a joint recital on the evening of Nov. 22 in Savannah, Ga., under the auspices of the Savannah Music Club. Both artists were cordially received.

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ist, Alma Gluck, soprano. The program:

Symphony No. 1 in C Minor, Brahms;
Cavatina, from "Russlan und Ludmilla,"
Glinka, Alma Gluck; Intermezzo and
Roxane's Aria from "Cyrano," Dam-
rosch, Alma Gluck; Symphonic Frag-
ment from "Daphnis and Chloe," Ravel.

Walter Damrosch has found it neces-
sary to accommodate the overflow which
is debarred from his concerts by the lim-
ited capacity of Æolian Hall by ini-

tiating an extra series of five Thursday
afternoon and Saturday evening events
in the more spacious Carnegie Hall.
Judging by the huge crowd present at
the first concert last week, the number
could well be doubled. There was much
enthusiasm and it was largely deserved.

The orchestra sounded admirable in
Carnegie Hall. The performance of
Brahms's Symphony—which conductors
have not been overworking of late—com-
manded unstinted approval, particularly
in the stirring *finale*. Mr. Damrosch
was at his best and also earned gratitude
by repeating Ravel's splendid "Daphnis
and Chloe" music. His own "Cyrano"
excerpts impressed one about as they
did three years ago.

Mme. Gluck, in accordance with her
present coloratura propensities, sang a
florid air from "Russlan und Ludmilla"
and another from Mr. Damrosch's own
"Cyrano," and was acclaimed with heated
fervor. Nevertheless, the young so-
prano's singing could scarcely be
rated more highly than at her late re-
cital. Her voice appeared for the
greater part husky and tired. Perhaps
the weather exerted a culpable influence.
H. F. P.

New Director, as Pianist, and Charles
Granville in Pittsburgh Recital

PITTSBURGH, PA., Nov. 15.—An invited
audience at Carnegie Music Hall heard
a delightful recital on Nov. 14 by Gabriel
L. Hines, pianist, and Charles N. Gran-
ville, the New York baritone. The re-
cital was under the auspices of the board
of trustees of the Pennsylvania College
for Women to introduce Mr. Hines, who
is the new director of the School of Mu-
sical Art of that institution. Earl
Mitchell of Pittsburgh played Mr. Gran-
ville's accompaniments.

PENNSYLVANIA CLUBS FORM FEDERATION

**Inaugural Meeting of State Body
Held at Philadelphia—
Flonzaleys Heard**

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Nov. 13, 1916.

THE State Federation of Women's
Musical Clubs of Pennsylvania, which
was organized last Wednesday at the
Bellevue-Stratford, under the auspices of
the Matinee Musical Club, elected the
following officers:

President, Mrs. Charles C. Collins, of
Philadelphia; first vice president, Mrs.
Harry Dubarry, of Pittsburgh; second
vice president, Mrs. Francis E. Clarke, of
Philadelphia; recording secretary, Mrs.
Clinton A. Strong, of Philadelphia;
treasurer, Mrs. Bert Hayden, of Sayre;
auditor, Miss Keith, State College; Di-
rectors, Mrs. George Stewart, of Phila-
delphia; Mrs. John L. Nesbit, of Frank-
lin, and Ida Fletcher Norton, of Pitts-
burgh.

The Flonzaley Quartet was the special
attraction at the first meeting held last
Tuesday evening, resulting in a large
audience filling the ball room. Their of-
ferings comprised quartets of Mozart (C
Major) and Glazounow, in D Major, both
exquisitely played.

The proceedings opened with introduc-
tory remarks by Mrs. Frederick W. Ab-
bott, the local president, and Mrs. A. J.
Ochsner, of the National Federation of
Musical Clubs. M. B. SWAAB.

Prominent Washington Harpist Weds

WASHINGTON, D. C., Nov. 16.—
Through the recent marriage of Mar-
guerite O'Toole, harpist, to Edison P.
Corbett, Washington musical interests
have been robbed of one of their staunch-
est supporters, one who made the harp
assert itself as a solo instrument and
who has brought to the platform many
rising harpists who, it is believed, will
follow in her footsteps. The wedding
ceremony was preceded by a musical pro-
gram, in which Kathryn Riggs, harpist,
and Mabel Latimer, soprano, gave the
solo numbers. Mrs. Corbett has gone to
Columbus, Ohio, where her husband is
located in business. W. H.

New Post for Vivian Sherwood

Miss Vivian Sherwood has been en-
gaged as soloist at the Church of the
Beloved Disciple, New York. Miss Sher-
wood, who possesses a mezzo-soprano
voice of wide range and much beauty of
tone, has just begun her engagement.
She has been singing for three years in
the Manhattan Congregational Church.

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PORTLAND RECORD BY SCHUMANN-HEINK

**Draws Largest Crowd in History
of Theater in Oregon City—
Orchestra Heard**

PORTLAND, ORE., Nov. 22.—The largest
crowd ever seen in the Heilig Theater
greeted Mme. Schumann-Heink on Sat-
urday evening. Every seat was filled;
many were standing in the aisles and 400
chairs had been placed upon the stage,
all of which were occupied. Never had
the diva been more warmly received and
never did she give greater pleasure to
her audience. The program was varied
and to each number Mme. Schumann-
Heink gave a perfect rendition. The
concert was under the Steers-Coman
management.

On Sunday afternoon the Portland
Symphony Orchestra gave its first con-
cert of the season, with Mr. M. Christen-
sen as conductor and Henry Bettman as
concertmaster. The orchestra now num-
bers fifty-five and the instrumentation is

complete. Beethoven's First Symphony
opened the unusually attractive program
and was received with splendid appreci-
ation. The other numbers were:

Academic Festival Overture, Op. 80,
Brahms; "In dem Spinnstube," Dvorak;
"Irish Tune from County Derry," Granger,
and Ballet Music from "Le Cid," Massenet.

The attendance was large and much
enthusiasm was expressed.

The MacDowell Club held its fort-
nightly meeting on Tuesday last. The
attendance has so increased that for the
third time it has been necessary to move
to more commodious quarters. This year
the meetings will be held in the ballroom
of the Multnomah Hotel. The program
on Tuesday was given most ably by
Mme. Lucie Valsair and John Deegan, a
pupil of John Clair Monteith. Mrs.
Warren E. Thomas and Evelyn Paddock
were the accompanists and Mrs. Frank
C. Kelsey gave explanatory remarks on
the "Eliland" cycle sung by Mme.
Valair. H. C.

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ROBERT GOTTSCHALK

TENOR

A Voice of Exceptional Beauty—N. Y. Tribune

Management Music League of America, AEOLIAN HALL, NEW YORK

FOR ENCOURAGEMENT OF BRITISH COMPOSERS

Carnegie United Kingdom Trust,
Announces Annual Competition
in Five Important Branches of
the Art—Large Audiences Order
of the Day in London Opera—
A Movement to Enlist Nurse-
maids in Cause of Musical Uplift
—Princess Henry of Battenberg
as a Song Composer

Bureau of Musical America,
12 Nottingham Place,
London, Nov. 6, 1916.

FOR the encouragement of British composers, the Carnegie United Kingdom Trust has just started a most practical and excellent movement, a generous undertaking on the broadest lines, worthy of the great name it bears. It invites British composers to submit to them original and unpublished manuscripts belonging in any of the under-mentioned classes:

(a) Concerted chamber music for three or more instruments.

(b) Concerto for one or more solo instruments, with accompaniment for large or small orchestra.

(c) Choral work with accompaniment for large or small orchestra.

(d) Symphony or other orchestral work of an important nature.

(e) Opera or music drama, including incidental music to plays.

Competitors must be of British parentage and nationality and resident in the United Kingdom, and compositions must be sent in each year before February. Six works may be published each year, but there may be only one or two that reach the necessary standard to satisfy the adjudicators. The works shall be published at the expense of the trust, the composer having the copyright secured to him and all the royalties accruing from the sale thereof.

Opera Draws Large Audiences

The Opera syndicate is much to be congratulated, for large audiences are the order of the day and a high standard is being maintained at all the performances at the Aldwych Theater. Though revivals have held the floor thus far, we are assured that the promised novelties are well in hand. The "Tales of Hoffmann" drew two big houses. Bessie Tyas repeated her success as the Doll; Mignon Nevada was a most fascinating and vocally perfect *Antonia*, and Edna Thornton a good *Julietta*. Frank Mullings was the hero, Edith Clegg the *Nicklaus*, and the parts of the three savants were ably filled by Herbert Langley, Frederick Ranalow and Frederick Austin.

Luigi Denza gave an attractive concert last week, at which he officiated as chief accompanist, especially for his own beautiful compositions. One item of more than usual interest was his famous song "Funiculi, Funicula," written some thirty-six years ago in London, but still claimed by many to be a Neapolitan folk-



On the Left: Edith Walton (Photo, Claude Harris, London), Pianist and Pupil of Godowsky. Miss Walton's Initial Recitals in London Have Earned Her an Envious Reputation. Right: Sinclair Cole, a London Tenor of Much Promise, Who Has Returned to His Musical Work from War Service

song. The singers were Mme. Denza and the Misses Ruby Wertheimer, Pritchard and Cummings, and Messrs. Bacci, Rosselli, Lecomte and Chelminski; all excellent.

Praise for Edith Walton

Edith Walton, the young pianist, who after only three recitals here can be said to have "made good," is a pupil of Leopold Godowsky, and while on the Continent also studied with Moriz Rosenthal. She is a native of Leeds (Yorkshire) but of Scotch descent, and her early studies were in London and Edinburgh. Later she went to Austria and Germany and while in Gmunden was invited to play to the Duchess of Cumberland and her daughter at Cumberland Castle.

During this week Edith Walton gave her third recital and enhanced her already high reputation. Myra Hess also gave a most enjoyable recital to a large and enthusiastic audience. She drew her program from Brahms, Bach, Arnold Bax, Debussy and Szymanowski, and was most delightful in the two last named.

Kate Campion, an Australian soprano of enormous power, made her debut this week in a program including Massenet's "Pleurez mes yeux," the "Salce" from "Otello," Rachmaninoff's "Enchanted Island" and "Thy Hand Belinda" from Purcell's "Dido and Aeneas." To her fine voice she adds a good, clear intelligent enunciation and keen dramatic insight.

Nurse-Maids in Musical Uplift

The Parents' National Union is trying an interesting experiment which promises to be most successful—that of having classes for children's nurses and nurse-maids, who may attend once a week for an hour and learn simple folk songs and old rhymes and rondels. There they can then sing correctly to their little charges, thus interesting them in good simple national music instead of sickly sentimentality.

"Retrospection," a song which has lately gained much laudatory attention, is by Princess Henry of Battenburg, who has many compositions to her credit. The most popular of her songs are "The

Blue Eyed Maiden," "The Green Cavalier" and "The Sunny Month of May." Princess Henry was always devoted to music and studied the piano under the late Sir Charles Halle and Mrs. G. F. Anderson and singing under Mme. Ferrari.

In Aid of Wounded Warriors

Charity brought us more good music, when Lionel Tertis gave the first of his series of "One Hour of Music" in Steinway Hall in aid of Queen Mary's Convalescent and Auxiliary Hospitals for Soldiers and Sailors at Brighton and Roehampton, wonderful homes where our wounded heroes are fitted with limbs and taught trades. Mme. d'Alvarez sang delightfully, accompanied by Manilo di Veroli. Eugen Ysaye was the chief instrumentalist, and other performers were Frank Bridge, Eric Coates, Raymond Jeremy, Eugene Goossens and Emile Doe-haerd.

Vladimir Rosing gave the first of his winter series of recitals on Friday (postponed from the previous week through illness) and was in the best possible vocal and interpretative form, delighting a large audience with a well chosen program of songs in English, French, Italian and Russian. He was especially successful in a passionate rendering of Bagrinovsky's "O, Give Me This Night!" and a delightful one of "I Wish to be with You, My Darling," by Gretchaninoff—so piquant and naïve that it almost seemed a soubrette song. In some of his numbers Mr. Rosing was accompanied by his charming wife, who has also translated all the songs into English.

Music for Munition Workers

Music for munition makers is still provided, for the artist loves to go to such worthy and appreciative audiences, and in almost every great munition center a theater or hall has been opened suitable for concerts, plays or other form of entertainment. Last Wednesday the eminent Russian pianist, Basil Sapellnikoff, gave a recital to the workers at Messrs. Vicker's munition factory "somewhere in Kent." He played Russian and French music and two very daintily written pieces of his own composition. Gladys Moger provided vocal relief and proved a very sweet singer.

Ballad concerts "do tread upon each other's heels," for there was one in Queen's Hall and one in Albert Hall on Saturday. The Chappell Ballad in the Queen's was a fine performance, the New Light Orchestra shining as usual. In the first half Carmen Hill sang "Les Berceaux" delightfully and Louise Dale and Gervase Elwes were equally charming. The two novelties were Liza Lehmann's "Good Morning, Brother Sunshine," a bright, cheerful ditty, and Eric Coates's "The Green Hills of Somerset," melodious and attractive.

A Tenor of Much Promise

Sinclair Cole is a young singer of whom we may expect to hear much more ere many months are sped. He has already made a most promising debut and shown himself to be the possessor of a beautiful tenor and an attractive and earnest personality. At the outbreak of the war Mr. Cole was still studying, though he had even then sung with success at most of the big London concerts

as well as in the provinces, but, as he at once responded to Kitchener's call, all his music went to the winds. He joined the King's Royal Rifles and soon earned his stripes, but after a little more than a year's service was discharged. He is now studying with Mme. Amy Sherwin, but, to use his own words, "It will be a few months before I do any very serious work, because my voice is still out of condition owing to shouting while I was acting as instructor in the army."

HELEN THIMM.

DORA GIBSON AS TRAVELER

Singer Makes "Jumps" from New York to Texas and Texas to Canada

Dora Gibson, soprano of Covent Garden, London, had her first experience in long distance traveling in this country to fill engagements early in the month, and it proved more than ordinarily exciting. Miss Gibson was engaged to sing in a concert in Houston, Tex., Nov. 9, appearing on a program with Lada, the dancer, and the Steinfeldt Orchestra.

The concert was given on Thursday evening, and Miss Gibson left New York the Monday previous. A broken piston rod on the engine between New York and St. Louis resulted in a bad shaking up of the passengers, but no serious injury to anyone. The train was more than two hours late and, as a result, the singer missed the connection for Texas at St. Louis. Further delay along the route occurred, and Miss Gibson found herself in Houston at 5 p. m. on the day of the concert. Despite her uncomfortable experiences, she did herself full justice in the concert, which was a decided success.

Miss Gibson left immediately for Ottawa, a distance of several thousand miles to appear in a concert with the Russian Symphony Orchestra.

Ada M. Castor, Soprano, Assists in Organist Milligan's Recital

Ada Marie Castor, soprano of the Triangle Trio, was the assisting artist at an organ recital given at the Boys' High School, Brooklyn, a week ago Sunday by Harold V. Milligan, organist. She sang "Hear My Cry" by Mr. Milligan and "Redivivus," by Roebuck. The Triangle Trio sang Randegger's "The Mariners" and Tate's "Somewhere a Voice Is Calling" at an organ recital by Mr. Milligan at the Boys' High School.

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MUSICAL AMERICA'S OPEN FORUM

An Ultra-Modern Resents Our Editorial on Nikisch

To the Editor of MUSICAL AMERICA:

Will you permit me to say a few words on your extraordinary attack on Arthur Nikisch for his statement on the effect of the war on creative musicians? Nothing that has been said anywhere by anyone is finer nor more courageous than Mr. Nikisch's splendid work. Seeing the war as none who are enlightened can fail to see it, an unmitigated horror, a witches' Sabbath day of sheer deviltry and savagery, Mr. Nikisch rightly deplores any influence thereof on creative musicians or creative art in general. You may be interested to know that one of the most celebrated ultra-modern artists of the day—since unhappily killed—wrote from the trenches that his views on art remained absolutely unchanged, and actually kept up his work while at the front, sending to the periodical *Polast* some drawings of extreme "futurist" (as he is ignorantly dubbed by the fat-headed) character. I refer to Gandier-Brzeska.

Nevinson, likewise the English Cubist, after serving many months at the front returns to London and holds an exhibition of works inspired by his experiences, and they are as daring and advanced as anything he has yet done.

On every side one sees the same thing and proof that this war (no more than any other) will have, God be thanked, no power to hold back artistic evolution and progress—a consummation so ardently and vainly denied by the mental cretins and feeble-minded and so rightly deplored by Mr. Nikisch, who sees that the further music can take men's minds above and away from the hideous nightmare incubus that grips Europe at the present time, the better it will be for them and for music as well.

Your second paragraph seems to be actuated by the childish superstition of the "corruption" and "decadence" of modern music. It is always a matter of astonishment to me that America, so progressive in other directions, is so grotesquely reactionary with regard to Music and Art, in which it seems a good fifty years behind Europe. At no period of the world's artistic history have the silly gibes of "decadence" failed to be hurled at all those artists who had the strength of mind to give utterance to the worth that is in them and refused to allow their expression to be fettered by current conventions. Precisely the same accusations were made against that astounding masterpiece, the "Medea" of Euripides, as are made against works of art to-day that are innovations.

You speak also of the "sterile intellectualism" and "material grossness" of contemporary music. The only place where sterile intellectualism is to be found is in the stale effete works of the academics who will persist in trying to say over again in the same way what has already been repeated *ad nauseam* by countless others. Having nothing to say themselves, they think to hide their stupidity by repeating stale musical catch words and cant phrases. They are the musical platitudinarians. But they are in no way concerned with modern music, which, being unable to grasp or emulate, they console themselves with slandering, traducing and libeling. "In Art," said Gunguin, "there are only Revolutionaries and Plagiaries."

As for the charge of "material grossness," this is really too silly for words. Is it suggested in all seriousness that the music of such men as Ravel, Debussy and others of the modern Frenchmen (than which nothing could be more violently antipathetic to anything of the kind) is material and gross? Are the sublime conceptions—drawn largely from the Upanishads, the most stupendous philosophical effort of the human mind in any age, before which the contemptible degraded conceptions of the Christianist sects shrink to a miserable insignificance—embodied in the later works of the Titan Scriabine, are these material and gross? Is the amazing vitality, glow,

verve and brilliance of "Petrouchka," "Le Sacre du Printemps" and "Ros-signal" material and gross?

Is it possible that this grotesque and random assertion which crumbles on investigation is based on nothing more than "Salomé" of Strauss? Before any European or American ventures to talk of grossness in connection with "Salomé" I should like to draw his attention to certain passages in which he calls his sacred writings, e. g. Ezekiel!!

The mind—it can hardly be dignified by the name of *intellect*—that can see grossness in these works is doubtless of the kind whose delicate, sensitive, shrinking modesty is shocked by the indecent nudity of the legs of the chairs and tables!! One had always imagined England to be the unique habitat of this weird creature the prurient prude and one finds to one's infinite disgust that the contagion of him has reached America also! America is not likely to make great artistic headway until she either catches this creature with mouse traps or exterminates it with weed-killer!

Your last statement anent Bach and the Thirty Years' War, Beethoven and the French Revolution, Wagner and the movements of the Nineteenth Century should at least be pursued to its logical conclusion, namely that the profound stirrings and revolutions in contemporary music have their counterpart in the risings and strugglings of the European masses toward freedom and liberty which were so conspicuous a feature of the years before the war.

Statements of this kind being neither susceptible of satisfactory proof or disproof are of no particular value. There is at least strong circumstantial evidence for the conclusion concerning contemporary music which I have alluded to above.

By contemporary music is to be understood such as by its character is spoken of as being specifically "modern."

Yours truly,

K. SORABJI.

London, England, Oct. 10, 1916.

Good Music in the Photoplay Houses

To the Editor of MUSICAL AMERICA:

Just a line of greeting from the Hoosier capital. Would like to let my many friends know that I am well located in "The Circle," which is claimed to be the finest photo-playhouse in America, with a seating capacity of more than 3000. To give you an idea of what is being done in the way of providing the public with good music in such auditoriums, let me say that I have a fine orchestra here, as music is made a feature, as in the Strand and the Rialto in New York. I am glad to tell you that I have made a big success of it, and have been complimented on my interpretation of the various plays. Let me thank you for your kindly interest. It was through our mutual friend, Max Rabinoff, that I came here. Wish you continued success.

Yours sincerely,

MAX WEIL.

Indianapolis, Ind., Nov. 18, 1916.

Paris Has Already Heard "Marouf"

To the Editor of MUSICAL AMERICA:

In your issue of the 11th inst. you most authoritatively state that Paris is still waiting to hear Henri Rabaud's "Marouf."

It may interest you to know that "Marouf" was played at the Opéra Comique some time before the war, and that it met with considerable success.

Yours very truly,

PIERRE C. RIZON.

Dallas, Tex., Nov. 21, 1916.

Even Boise, Idaho, Has a Fine Teacher

To the Editor of MUSICAL AMERICA:

Why have I been able, in such a far-off place as Boise, Idaho, to find a teacher of voice as good as, if not better, than in New York City? I make the statement in query form because I think a profitable discussion may be engendered among your readers in the interest of your "All-America" propaganda. Your paper's great work suddenly became apparent in connection

with the above mentioned experience, and I am now greatly interested in your publication by reason of my professional ambitions.

Very cordially,

ADELE H. COLE.

Boise, Idaho, Nov. 16, 1916.

It Wouldn't Have Happened in England

To the Editor of MUSICAL AMERICA:

I attended Mme. Samaroff's recital here at the Academy of Music, the other day, and have not had so much pleasure since I heard Mme. Bloomfield Zeisler play in Chicago. There was such an absence of mannerism to Mme. Samaroff. It added greatly to her charm. Her great simplicity struck me, too. What such playing must mean to many you can understand when I say that I went back to my many duties greatly refreshed. This shows what an influence for good there is in hearing fine music.

I write you this letter, however, for the purpose of calling attention to the distressing fact that so many apparently fine and cultured ladies started to put on their hats and coats before the artist had finished her last encore. In England such a thing would never have been thought of, that is, in a case where an artist, having gone through a long and exacting program, graciously responded to many recalls. Maybe I am old-fashioned, but America to-day has many things to learn. Riches and courtesy should go hand in hand.

Very truly yours,

G. E.

Philadelphia, Nov. 20, 1916.

Bettina Freeman Leaves Interstate Troupe

To the Editor of MUSICAL AMERICA:

Wishing to state that I have severed my connection with the Interstate Opera Company, I take this method of announcing the fact through your valued column, and would be glad if you would publish the same. Thanking you for your courtesy, I beg to remain,

Yours very sincerely,

BETTINA FREEMAN.

New York City, Nov. 24, 1916.

That Lesson with Godowsky

To the Editor of MUSICAL AMERICA:

May I say how greatly I enjoyed "A Composite Lesson with Godowsky," by Robert A. MacLean, in your Oct. 21 issue? Having studied with a pupil of Godowsky's, I find the article of great worth, and I felt I should like to express my appreciation of it, as well as of the other splendid articles we have each week.

Very cordially,

EDITH M. ROBINSON.

Illinois Woman's College,
Jacksonville, Ill., Nov. 17, 1916.

Kind Words for Halperson and Mephisto

To the Editor of MUSICAL AMERICA:

The articles published by you recently entitled "The Romance of Music," by Mr.

Halperson, must have been immensely interesting to the readers of your paper. I trust you will endeavor to have other writers with as large and broad a knowledge of musical matters as Mr. Halperson tell of their recollections from time to time. Incidentally, I will say that I hope it will never be necessary to discontinue "Mephisto's Musings," as MUSICAL AMERICA without "Mephisto" would be to me like soup without salt or like a locomotive without steam.

Yours truly,

HENRY OFFEN.

New York, N. Y., Nov. 18, 1916.

A Great Help to the Student

To the Editor of MUSICAL AMERICA:

Inclosed please find check to cover my subscription. Glad to pay the advanced rate. All our family are very musical; hence, we scramble for your paper and read it from cover to cover. As a vocal student here, it has been a great help to me, and many valuable lessons have I gained from it. No music student should be without it.

Best regards.

Very truly yours,

DONALD THAYER.

Boston, Mass., Nov. 16, 1916.

High Regard for the Publication

To the Editor of MUSICAL AMERICA:

In inclosing a check to settle the account of my daughter, let me take the occasion to express my high regard for your valuable publication. We have been subscribers for a number of years and have derived a great deal of pleasure and a considerable amount of information from it. My family can hardly wait the day on which MUSICAL AMERICA arrives. Best wishes for your success.

Very truly yours,

KALMAN WEILLER.

New York, Nov. 22, 1916.

Appreciation from Philadelphia

To the Editor of MUSICAL AMERICA:

Glad to see in the current issue of your splendid magazine a notice of the work of the public sight-singing classes at the Choral Union, under Miss Annie McDonough. Wish to express our appreciation and congratulations on the great success of your Special Fall Issue, and with continued interest in each number of your paper, beg to remain,

Very truly yours,

GERTRUDE A. WALKER, President,
Choral Union of Philadelphia.
Philadelphia, Nov. 22, 1916.

SPENCER

ELEANOR

PIANIST

Mason & Hamlin Piano

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POWELL WINS IN All-Schumann Programme

PRESS COMMENTS:

John Powell, at the piano recital last night at Aeolian Hall, proved that an entire programme could be devoted to the works of Schumann successfully. Without playing anything which could be termed theatrical, he obtained the close attention of his audience and held it. There was nothing insincere or pompous in the music or in the way he played it. Schumann's interpreter avoided extremes and the audience, finding something in the music close to its heart, settled down to listen as if it were at home.—Richard Aldrich in the TIMES.

Mr. Powell played his programme with commendable breadth and understanding, and in the scholarly fashion that has made his endeavors invite respect.—New York World.

John Powell, the American pianist, gave a scholarly all-Schumann programme at Aeolian Hall on Saturday night, impressively played.—Evening World.

Mr. Powell gave an excellent Schumann programme on Saturday evening. The pianist was thoroughly in the Schumann mood, and his playing proved a delight for the large audience that was present. His technique was clear and crisp and his understanding of Schumann was all that could have been desired.—New Yorker Staats-Zeitung.



FLORENCE

EASTON

SOPRANO

These artists have obtained leave of absence to remain in this country until the close of hostilities and will make a concert tour after January 20th, specializing in the singing of operatic duets, oratorios, festivals. Have sung with great success at Covent Garden (London), Royal Opera (Berlin), Hamburg Opera (Hamburg), and re-engaged second season with Chicago Opera Association.

For dates and particulars address

CHICAGO OPERA COMPANY CONCERT BUREAU
Auditorium Theatre, Chicago, Ill.

FRANCIS

MACLENNAN

TENOR

LOS ANGELES HEARS IMPROVED ORCHESTRA

Local Symphony Organization Strengthened in String Section
—Opening Concerts

LOS ANGELES, Nov. 19.—After an unusually clever publicity campaign, the Los Angeles Symphony Association offered its first pair of concerts for the season and the first under the new management on Friday and Saturday at Trinity Auditorium.

The attendance at these concerts was somewhat improved over that of last season, but was not what the orchestra and the program deserved. The orchestra, under Adolf Tandler as conductor, had been enlarged to seventy-five men by the addition of ten string players and had been in rehearsal for several weeks.

This year the management is in the hands of F. W. Blanchard, with W. E. Strobbridge as a very active assistant. Mr. Blanchard made a record with the management of the "Fairyland" production last year and handled its \$65,000, most of which he was instrumental in raising for the purpose, with entire thoroughness of detail. Consequently, much is expected of his enterprise in making a financial success of these concerts, even in the face of the most stringent times that have been seen here for eight years. For that glorious prosperity you prate about so much in the East reaches here only in the form of rumor so far. The East sends its high prices West—but not its money.

This symphony season has been enlarged from twelve concerts to twenty, given in pairs. The first concert, on Friday afternoon, was before what might be called a society audience and the second, Saturday night, a musicians' audience, the latter being lighter in quantity. The program included the following:

Schubert, Concert Overture in D Major; Dvorak, "New World" Symphony; Liszt, First Symphonic Poem ("What May Be Heard on the Mountain"); Weber-Liszt, "Invitation to the Dance."

Naturally, the orchestra was much better balanced than formerly by the addition of the string players. Mr. Tandler conducted with freedom and musical effect, evidently not at all perturbed by a pamphlet attack on his conducting recently made by a former member of the orchestra.

There is no doubt that Mr. Tandler is a favorite with his audiences, even though some of his men may grow restive under his strictness in rehearsal. But the results gained in the last three years prove that the orchestra is growing in musical value and in coherence of technique. This concert, which opens the twentieth season of the orchestra founded by Harley Hamilton, proves that it is gradually climbing in merit and in public appreciation. W. F. G.

Novel Advertising Plan for Elsie Baker's Texas Tour



Elsie Baker, the Popular Contralto, at Plainview, Tex., on the Shetland Pony Farm

ELSIE BAKER, the popular contralto, is finding time between engagements to enjoy some of the interesting features of the various towns through which she is passing on a concert tour which embraces twelve States and during which she will be heard in fifty or more cities. Despite the constant travelling and equally constant singing, Miss Baker's voice has been in perfect condition and she has been earning new triumphs wherever she has appeared.

Her present tour ends in Houston, Tex., after appearances in Victoria, Beaumont and Galveston under the direction of H. T. Warner of the Houston Post. He has worked up an advertising campaign for her introduction under his auspices that is both highly unique and extremely effective. It includes a display of Miss Baker's photograph on the screen at all the better class moving picture houses and recitals of her Victor records given for the students at all of the public schools.

The appended snapshot shows Miss Baker on the Shetland pony farm at Plainview, Tex.

CHICAGOAN GATHERS MUSIC IN CHINA

Elizabeth Hammond Makes Study of Melodies During Tour in Orient

SAN FRANCISCO, Nov. 22.—Elizabeth Hammond, the young Chicago 'cellist, who has won attention in Europe and New York, returned recently from China, where she spent about a year. While in the Orient she made a study of Chinese music and with the aid of a coolie fiddler, Quang Kee by name, the porter at the Inn of the Old Moon, W-Sih, by occupation, she translated some of the ancient chants into the Occidental notation.

"It is very difficult to get the chants in our notation," said Miss Hammond. "and an absolutely accurate rendering is impossible, for our arbitrary intervals do not correspond exactly with the intervals of the Chinese scale. Some of the Chinese notes come in between our sharps and flats and the notes above and

below, and I have tried to get around this by making L stand for lower and H for higher in my notation. There are also grace notes, slurs and quavers which cannot be accurately shown. However, if *glissando* be given the interpretation on the stringed instrument, a very good idea of the effect may be obtained. The Chinese follow a very plastic interpretation to their music.

Miss Hammond gave recitals in the big cities of China and Japan, appearing twice as soloist with the Shanghai Symphony Orchestra, of which the Berlin musician, Rudolph Buck, is conductor. At her recital in the Imperial Hotel, Tokio, Princess Oyama and the wives of the American, British and Italian ambassadors were patronesses. T. N.

Spiering Plays at Ohio Wesleyan

DELAWARE, OHIO, Nov. 20.—A highly enjoyable program of violin music was given on Thursday evening by Theodore Spiering in the course of the Ohio Wesleyan School of Music. Maurice Eisner was his able accompanist.

DESTINN DETAINED BY AUSTRIAN MILITARY

News of Singer's Internment in Prague Cabled to Our State Department

It is certain that Emmy Destinn, the soprano, will not be heard at the Metropolitan Opera House this winter, says Karl H. von Wiegand, staff correspondent of the New York World, in a special cable despatch to that paper from Vienna. Mme. Destinn is detained at her home in Prague, Bohemia, by the Austrian Government, and word to this effect has been cabled to the State Department at Washington to notify the management of the Metropolitan.

The fact that the singer had applied for American citizenship and taken out her first papers was of no avail, and Austria still had full authority over her. It seems that, due to the request of the Metropolitan, the Prague authorities were instructed to give the singer a passport, but her alleged unfavorable comments upon the Administration of the Austrian Government apparently caused a change in their attitude.

The unpleasant experience that the Austrian Government is said to have had with the Russian dancer, Nijinsky, who did anything but show his gratitude for his release, was not conducive to further experimenting with the artistic temperament on the part of the Government. Dinh Gilly, the baritone, a French subject, is also interned in Prague.

Mme. Destinn was to have sung twenty performances at the Metropolitan and an extensive concert tour was booked for her by her manager. Her detention in Austria will therefore prove extremely expensive to her.

BLANCHE GOODE Pianist

Jan. 22—Defiance, O.
Jan. 24—Chicago Recital
Jan. 25—Davenport, Ia.
Jan. 26—Rock Island, Ill.
Jan. 29—Kokomo, Ind.
Jan. 30—Marion, Ind.
Feb. 1—Huntington, Ind.
Feb. 14—New York
Philharmonic
Orch.
(Josef Stransky, Conductor)
Feb. 19—Fall River.
Etc.

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—Chicago Evening American, Nov. 14.

"She took a genuine triumph in the third; and again in the great duet in the last."
—Chicago Daily Tribune, Nov. 14.

"She knows the art of singing softly and of keeping her tones steady whatever the volume demanded.

"Miss Raissa is entitled to special commendation for the skill with which she was able to look the character she was portraying."
Chicago Daily Journal, Nov. 14.



NEW YORK APPLAUDS ROGERS, RECITALIST

Baritone Makes Notable Success
with His Polished Art in
Comedy Theater

FRANCIS ROGERS, baritone, recital, Comedy Theater, afternoon, Nov. 22. Accompanist, Isidore Luckstone. The program:

Aria from "Christmas Oratorio," "Mighty Lord," Bach; Arietta "Deh! più a me," G. M. Bononcini; Aria from "Giulio Sabino," "Lungi dal caro Bene," Sarti; Aria from "Ezio," Nasce al Bosco, Handel; "Dichterliebe," Schumann; "On the Steppe," Gretchaninoff; "Come Home, Beloved," Japanese Lyric by Yone Noguchi, Isidore Luckstone; "Just This One Day," Franklin Harris; "Deep River" (Negro Melody), Arr. by Burleigh; "Come all ye jolly Shepherds," "My Love is but a Lassie yet," Scotch Ditties; "The Nightingale," Kentucky Folk Song; "My Song is of the Sturdy North," E. German.

Francis Rogers is one of those few singers whose art is purely indigenous to the recital field; no disturbing element of operatic or oratorio style intrudes to mar the serene beauty of the baritone's performance. The suave purity of the old Italian airs was in easy reach of the artist. His elegance and polish is peculiarly adapted for this mode. He had fine moments in the "Dichterliebe," however. Mr. Rogers's distinct impression was made with the ensuing numbers, all

sung in English—and understandable English, let it be emphasized.

Gretchaninoff's grateful "On the Steppe" he had to repeat and Isidore Luckstone's pleasing "Come Home, Beloved," was likewise favored. The composer, who supported the singer at the piano so competently throughout the afternoon, was called upon to share the genuine ovation. "The Nightingale," heard only the previous evening from Howard Brockway and Loraine Wyman, was one of Mr. Rogers's daintiest pictures and he had to do it all over again before the audience was quieted. Wait just a little while and these Kentucky tunes will be heard everywhere!

The acoustics of the theater were not improved by the heavy curtains enclosing the stage; fortunately the recitalist was an artist whose experience made it possible for him to adapt himself to the situation. A. H.

Boston Contralto Welcomed in Recital
at Burlington, Vt.

BURLINGTON, VT., Nov. 4.—Katherine Ricker, contralto, of Boston, gave a song recital here, Nov. 2, at the Klifa Club. Miss Ricker presented an engaging program of songs by Cesti, Purcell, Franz, Brahms, Reger, Godard, Moussorgsky, Henschel, Chaminade, Horsman, John Barnes Wells and John A. Loud. The warmth of her voice and the intelligent interpretations of her songs from many schools made a deep impression on the large audience, which applauded her liberally.

ZIMBALIST PLAYS CONCERTO BY STOCK

The Work Well Received at Chicago Symphony Concerts—A
Week's Recitals

Bureau of Musical America,
Railway Exchange Building,
Chicago, Nov. 21, 1916.

IN all the music-making of the last week there stands forth in first place the noteworthy addition to violin literature represented in Frederick Stock's Violin Concerto as performed by Efrem Zimbalist at the Chicago Orchestra concerts of last Friday and Saturday.

This is a work rhapsodic in character, written with a thorough understanding of the scope of the solo instrument and with the deftness and finesse in orchestral combinations which stamp all the works of Mr. Stock. There are many beautiful passages in the work. It is modern in that it employs many instruments not ordinarily utilized in such works, but withal, it is music which has its direct appeal. Both the composer and the soloist were accorded recognition by the audience. The program also contained the C Minor Symphony, No. 1, by Brahms, which, as on former occasions, was given effectively.

Next in importance was the Paderewski recital Sunday afternoon at Orchestra Hall, which housed a capacity audience. The pianist gave with unabated enthusiasm interpretations of the "Appassionata" Sonata of Beethoven and the Schumann Fantasia, Op. 17, particularly dwelling on the more poetic phases of the last movement of the Schumann.

Unchanged in personnel from former seasons, the Kneisel Quartet opened its present Chicago series at the Illinois, with Leopold Godowsky giving a finished interpretation of the piano part of the Brahms Quintet in F Minor, and the Quartet introducing also the Beethoven Quartet, Op. 18, No. 3, and the Max Reger Quartet in E Flat. An audience which taxed the seating capacity of the theater gave testimony to the esteem in which this organization and its soloists are held.

At the Play House last Monday the Flonzaley Quartet presented in its accustomed finished style a new Prelude and Fugue, by Emanuel Moor, which was specially written for the Flonzaleys and which has a classic beauty of form and development. It was well received. Quartets by Mozart and Glazounoff were the other numbers. This audience also was large.

Nelda Hewitt Stevens's program of negro songs and melodies, interspersed with short stories and intimate anecdotes, was listened to by a large assemblage of the members and friends of the Art and Travel Club last Tuesday, and her engaging personality and the directness of her appeal captivated her hearers.

Charles Wakefield Cadman is a familiar personage as composer and pianist, and his recital at the Ziegfeld last week was one of the most interesting heard here in some time. Assisted by Princess Tsianina, who brings to her singing a voice of mellow quality and of good training, Mr. Cadman presented examples of the music of the Ojibway, Zuni, Chippewa, Cheyenne and Omaha Indians. He also played some piano compositions, and especially noteworthy were those founded on Indian themes. Such a recital could be heard again with much pleasure and profit by the musically inclined, as affording an insight into music which is but little known to the majority of the musicians of the country.

Hazel Dell Neff, coloratura soprano, and Alvan W. Roper, pianist, were heard in a joint recital at the Congress Hotel Sunday afternoon and made a pleasant impression with a program of standard vocal and instrumental numbers.

There was a two-piano recital by Marta Milinowski and Harry Cumpson at the Play House Tuesday afternoon, and the fall festival of the Civic Music Association at Orchestra Hall, Tuesday evening, brought forth choral numbers, orchestral works by the Chicago Symphony Orchestra, under Frederick Stock, and solos by Julia Claussen, the gifted mezzo-soprano, who carried off the honors of the evening with her marvelous vocal achievements. The regular weekly Wednesday noon concert of the Sunday Evening Club was given at Fullerton Hall of the Art Institute, under the direction of O. Gordon Erickson, assisted by Edward Collins, pianist and conductor. MAURICE ROSENFELD.

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Springfield Daily Republican, Tuesday, November 7th, 1916.

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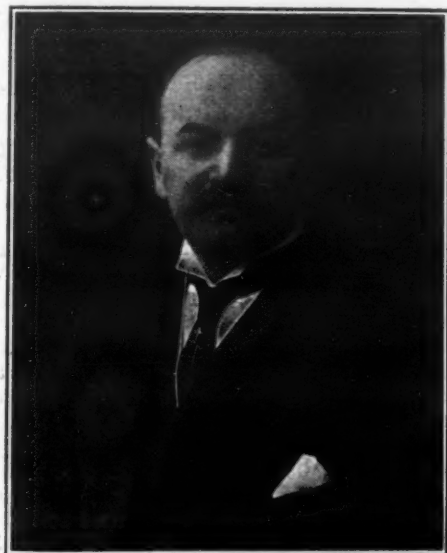
NEW YORK

MANY NOTABLES ATTEND VOLPE SCHOOL OPENING

Musical Program Given by Faculty
Members Enjoyed at New
York Institute

About three or four hundred persons prominent in the musical and social worlds attended the formal opening of the Volpe Institute of Music, 146 West Seventy-seventh Street, New York, on Sunday afternoon, Nov. 26.

An interesting musical program was provided and thoroughly enjoyed. The



Arnold Volpe, Director of the Volpe
Institute of Music

first movement of a Tchaikowsky Trio was played by Arnold Volpe, violinist and director of the school; Gerald Mass, cellist, and Edwin Hughes, pianist. Mr. Hughes played his own Concert Paraphrase of Strauss's waltz, "Wiener Blut." Carolyn Ortmann, soprano, sang songs by Franz, Grieg and Dvorak. Marguerite Volavy, pianist, played Schumann's "Arabesque." All the artists who performed are members of the faculty of the Volpe School.

Throughout the afternoon the well-appointed studios were the scenes of much activity, visitors coming and going.

WINIFRED CHRISTIE'S SUCCESS

Scotch Pianist Triumphs With Boston
Symphony in Hartford

HARTFORD, CONN., Nov. 27.—Winifred Christie has added to her American triumphs an appearance with the Boston Symphony Orchestra under Dr. Muck. It is significant that during a period when all of the greatest pianists of the two continents are available, one of the younger and less known artists should be called into a place of such high honor. Dr. Muck's taste in selecting the young Scotch pianist was fully substantiated by her reception. Few pianists have been received with such spontaneous enthusiasm.

Miss Christie's playing was a joy and inspiration for the more youthful in the audience, and agreeable and grateful to the ears of those who have become almost if not quite satiated with the many recitals and concerts which are offered. There were delicacy and clarity and consummate understanding of the composer's intent in Miss Christie's reading of the Beethoven G Major Concerto. Her work has not been equalled on the concert stage of this city for many days.

MacDowell Club Hears Works of Wachtmeister

A concert of compositions by Axel Raoul Wachtmeister was given at the MacDowell Club, New York, on the evening of Nov. 21. The program included a prelude and fugue for two pianos, a sonata for cello and piano, songs, violin pieces and recitations with piano accompaniment. The participants, beside the composer, were Mrs. Harrison-Irvine, pianist; Gerald Maas, cellist; André Tourret, violinist; Catherine Dupont Joyce, reader, and Reinhold de Warlich, baritone. In place of Marguerite Beriza, who was indisposed, a group of songs was sung by Mrs. Tiffany, a Los Angeles soprano. The compositions proved melodically interesting and well-written and their performance greatly pleased the audience. Mr. de Warlich sang despite a cold so as not to disappoint his hearers and was much applauded. So was Mr. Tourret, whose playing, as usual, was most tasteful and artistic. The others acquitted themselves in honorable fashion.

NANA GENOVESE SINGS FOR 20,000 AT ITALIAN BAZAAR



Nana Genovese, on the Right, in Red Cross Garb at the Italian Bazaar in New York. In the Picture at the Left, Are, Left to Right, Mme. Giovanni Martinelli, Lucrezia Bori and Mme. Giorgio Polacco

MANY prominent artists were active in the Italian Bazaar held recently at Grand Central Palace, New York. Among these was Mme. Nana Genovese, who sang as special soloist at the Bazaar before more than 20,000 persons. She gave a brilliant performance of numbers from "Carmen" and "La Gioconda," and afterward took up a collection for wounded soldiers.

Mme. Genovese is a staunch worker for the Italian Red Cross and was at the Red Cross booth with Mme. Lionello Perera. They received among various distinguished visitors at the booth Enrico Caruso, who took tea and enrolled as a life member of the Red Cross. Other Metropolitan celebrities seen in the accompanying illustration in the garb of Red Cross nurses are Mme. Giovanni Martinelli, wife of the distinguished tenor; Lucrezia Bori, who has returned to Spain, and Mme. Polacco, wife of the noted conductor.

Mme Genovese gave a season subscription ticket to the Metropolitan and this was won by Mme. L. Perera, wife of the head delegate to the Italian Red Cross.

After Mme. Genovese sang she took up a special collection for the benefit of wounded soldiers who are being cared for in the portable hospitals given to the Red Cross last season as a result of Mme. Genovese's activities for this charity.

Belle Godshalk Sings Fine Program Capably for Middlesex Women's Club

LOWELL, MASS., Nov. 14.—Belle Godshalk, the gifted young soprano, gave a delightful recital last evening in Colonial Hall before the Middlesex Women's Club. Her program was well chosen, including Gluck's "O del mio dolce ardor," a "Lakmé" aria, Ardit's "Parla," a German group of Mendelssohn, Brahms, Weingartner and Strauss, to which she added this composer's "Zueignung." There were also several Scotch songs and American songs by Alice Barnett, Cadman, and Mrs. Beach. Miss Godshalk showed herself an artist of fine abilities, singing with vocal charm and interpretative insight, and was warmly applauded. Her accompanist was Mary E. Reilly.

Gertrude Holt, soprano, of Boston, was the soloist at a musicale given at the Algonquin Club, that city, on Nov. 13.

ANNA CASE

Adds another extraordinary triumph to her list. This time at Richmond, Va.

Richmond Times-Dispatch, Thursday, November 23, 1916:

With one exception, no soprano has been so rapturously recalled here within the last twenty years or so, nor has better deserved to be. She is lovely and gracious and winning and all that. But far more, she is a rare singer—her gift of voice is rare and her use of it is still more rare. As a song-singer, she is practically alone among the sopranos who have appeared here. The four songs with which she began established that, since they served to disclose the purest of lyric voices, beautiful, clear, soft and devoid of vibrato, and gave her opportunity to show her complete command of all her resources of flexibility, breath control, distinctness of enunciation, and all the other technical equipment of which she is possessed. They pretty well ran the gamut, too, from the Rubinstein melody, with its nightingale refrain, and the light Bemberg song to the

prayer-like plaint of Sinding, and the joyous abandon of Mr. Spross's "That's the World in June."

Later, came another group of songs all charming, particularly the "Dissonance" of Borodine, a veritable complement to Cornelius's "Monotone." But it was in the Handel aria from "Theodora" that Miss Case reached her highest point. In that, she sang with a flowing, sustained tone of perfect poise and perfect quality, supplying an example of legato singing that has not been surpassed here in my day. As for her portamento, the glide from one note to another, it might well stand as an illustration of the curve of beauty. * * * Her most satisfying opera bit was the "Depuis le Jour," from "Louise," which she sang with radiant beauty of voice and intense emotional expression.

Douglas Gordon.

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St. Louis Daily
Globe-Democrat

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BY RICHARD SPANER

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Triumphs.

KANSAS CITY TIMES.

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Evening Opera—Informed Change
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ESTER FERRABINI
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1,000 TURNED AWAY—LARG-
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MR. CLEVELAND LEADER, TUESDAY, OCTOBER
GRAND OPERA PAYS RIGOLETTO
AT COLONIAL PROVES IT, TOO

CLEVELAND PRESS, OCT. 21, 1916.

Again, Real Grand Opera

By Wilson G. Smith

BOSTON COMPOSERS HONORED BY CHORUS

Mollenhauer Gives Native Music
—Grace Bonner Williams as Soloist

BOSTON, MASS., Nov. 22.—It was a peculiarly appropriate and interesting program that the Apollo Club, Emil Mollenhauer, conductor, presented at the first concert of this its forty-sixth season, in Jordan Hall, last evening, a program devoted entirely to the works of Boston composers, many of whom have dedicated their part-songs and choruses to the Apollo Club. The concert was a decided success from every standpoint and the singers went through the program, ably directed by the skilled hand of Mr. Mollenhauer, with a rare degree of artistic finish.

Grace Bonner Williams, soprano, was the assisting soloist and Frank Luker furnished the piano accompaniments and Dr. Archibald T. Davison presided at the organ. The composers represented in the club's offerings were the following:

Horatio Parker, Arthur Foote, George E. Whiting, Frederick S. Converse, Margaret Ruthven Lang, George W. Chadwick, Arthur W. Thayer, George L. Osgood, John K. Paine and J. C. Warren.

All the numbers proved to be worthy, an especially impressive work being George E. Whiting's "March of the Monks of Bangor," which the club sang with true dramatic fervor. Another most impressive piece was "Laudate Dominum," by Frederick S. Converse, sung to the accompaniment of organ, two trumpets and four trombones.

Mrs. Williams sang these songs:

"Ah, Love but a Day," "Fairy Lullaby," "Separation," Mrs. Beach; "When Within Thine Arms," John H. Densmore; "The Bluebell," MacDowell; "Wanderer's Night-Song," Whelpley; "Daybreak," Mabel W. Daniels; and "Thou Art So Like a Flower," Chadwick.

Mrs. Williams was in splendid voice



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and sang superbly. Her diction was faultless; one sitting in the topmost seat of the gallery could distinctly hear every word and to every song she brought her accustomed grace and charm.

At the end of the program Conductor Mollenhauer turned to the audience and, with organ and horn accompaniment, directed both his choir and the audience through two verses of "America" in a manner that left a thrill of patriotism in everybody. W. H. L.

TWO BOSTON CLUBS RESUME CONCERTS

Leginska Plays for MacDowell
Audience—Artists Join in War Benefit

BOSTON, MASS., Nov. 25.—Two of the leading music clubs of this city resumed their regular concerts during the past week. On Tuesday morning three artists new to Chromatic Club audiences presented the program at the Hotel Tuileries: Gertrude Tingley, contralto; Max Donner, violinist, and Dai Buell, pianist. Henry Gideon accompanied Miss Tingley in her songs, and Mrs. Donner accompanied her husband. All the artists gave highly creditable performances.

Ethel Leginska was heard at the MacDowell Club concert on the next day in an all-Chopin program. She is a notable artist and her playing upon this occasion was a repetition of other successes. After the concert, a reception was tendered Miss Leginska.

Anne Hathaway Gulick, one of our accomplished young resident pianists, who was graduated with honors last season from the Faelten Pianoforte School, assisted Olin Downes, music critic of the Boston Post, in his valuable pre-Symphony lecture on Thursday afternoon. With Mr. Downes she played Smetana's Symphonic Poem, "Wallenstein's Camp."

A number of our well-known resident artists joined forces in the giving of a most attractive program in aid of a French war relief fund on Wednesday evening, Nov. 15, in Cambridge at the residence of Mrs. Charles Peabody. The participants were Bertha Cushing Child, contralto; Richard Platt, pianist; Edith Jewell, violinist, and Mr. Longy, the admirable oboe player of the Symphony Orchestra, with his talented daughter, Miss Renée, at the piano. W. H. L.

GERMAINE SCHNITZER PRAISED

Pianist Gives Compelling Performance
in Boston Recital

BOSTON, MASS., Nov. 20.—Mme. Germaine Schnitzer, pianist, gave a recital here on Nov. 18 in Jordan Hall. It was a recital of the Romanticists, and herewith is her program:

Mendelssohn, Praeludium and Fuga, E Minor, Fantasie, Op. 28; Chopin, Scherzo No. 1, Berceuse, Etude (Winter Wind); Schubert-Liszt, "Hark, hark the Lark" and "The Erlking"; Schuman, "Des Abends"; Liszt, "Reminiscences de Don Juan."

Mme. Schnitzer is a brilliant and compelling pianist. Her program was a delightful arrangement and she went about it in a straightforward and convincing way, performing the whole with rare musicianship, an abundance of technical velocity and a keen and complete comprehension of the music she was presenting. The authority and dash with which she played the Chopin "Winter Wind" Etude was electrifying in effect. And contrasted thereto was supreme artistry in the gentle and delicate reading she gave of the Chopin "Berceuse." Never a pianist of contrasts, yet she makes wonderful and gorgeous effect in contrast.

The audience was warmly appreciative of the player's art, and demanded many extras. W. H. L.

Hold Inter-Collegiate Concert in Boston

BOSTON, MASS., Nov. 26.—Anne Hathaway Gulick of the Faelten Pianoforte School, Boston, represented that school at an intercollegiate concert held in Huntington Hall on Nov. 18. Miss Gulick was enthusiastically applauded for her splendid playing of numbers by Albeniz, Debussy and Liszt. The idea of the program was somewhat unusual and was originated by Professor Jenney, of the Department of Architecture, Massachusetts Institute of Technology. Several other institutions were represented on the program, which consisted of music and addresses. W. H. L.

LAURELS FOR GANZ AS A COMPOSER

Elsa Alves Assists Pianist Ably
in Program, Including
His Own Music

RUDOLPH GANZ, piano recital, assisted by Elsa Alves, soprano, MacDowell Club, New York, Sunday evening, Nov. 26. The program:

Sonata Eroica, Op. 50, MacDowell; Songs in German, Ganz; "Mir Träume," "Büte," "In verschiegener Nacht," "Sag' Mutter," (Ms.), "Ammersee" (Ms.), "Hinaus," sung by Miss Alves; "Marche Fantastique," "Melody in G," "Pensive Spinner," "Etude Caprice," Ganz; Songs in English, Ganz; "Love in a Cottage," "Just Because," "Death of a Rose," "Love You," "My Dearie Dear," "What is Love?" "A Cradle Song," "Neath the Stars" (Ms.); sung by Miss Alves; "Sonnetto del Petrarca in E," "Polonaise in E," Liszt; played by Mr. Ganz.

Always a joy, the playing of Mr. Ganz last Sunday transcended, at times, its normal beauty and engulfed the auditors in a flood of power and eloquence. From any standpoint whatever, in our opinion, the Swiss pianist's playing of the massive MacDowell composition was well nigh impeccable. The dynamic contrasts were as strong sunlight in disturbed water, brilliantly defined but gradual and logical as Nature. And how dizzy were the heights attained in the climax of the third movement! It was an inspired reading which Mr. Ganz gave of this music.

If he triumphed as an interpreter, the distinguished Swiss positively covered himself with glory as a creative artist. "Mir Träume," "In verschiegener Nacht," "Ammersee," these were penned by a sensitive, receptive soul. "Sag' Mutter" was an instantaneous success; and

rightly so. A most graceful song, with a most chastely carved piano part. The harp-like and smashing climaxed "Hinaus" evoked a furor and had to be repeated. Miss Alves can hardly be too highly commended for her interpretations of these poetic songs. She seemed to reach the heart of them, singing with such intimacy and fine vocal quality as must have warmed their composer's soul. Mr. Ganz accompanied; how masterfully it would be futile to add.

It is regrettable that the exigencies of space prevent a detailed discussion of the entire program. All was well worth a long journey. A large audience appreciated the treat provided by Mr. Ganz and applauded both the latter and Miss Alves vehemently. B. R.

ROSALIE WIRTHLIN IN BOSTON

Steinert Hall Audience Delighted by Art of Contralto

BOSTON, MASS., Nov. 18.—Rosalie Wirthlin, contralto, gave a song recital here in Steinert Hall the afternoon of Nov. 16, presenting four groups of songs, one each in Italian, German, French and English. Paramount over all her virtues as an artistic recitalist is the fact that her voice is an organ of great beauty. It has warmth and color throughout its expansive compass and Miss Wirthlin's directing of it is discreet and sound. She also has marked interpretative ability. It is the happy merging of both that commands one's real regard. Miss Wirthlin's French diction was a delight, and perhaps more enjoyable than was her German. She was obliged to repeat one song in her French group, the "Tes Yeux" of René Rabey. It would indeed be a grave omission to not mention the superior accompanying of Erin Ballard. Her piano accompaniments were played with consummate artistry.

The audience was of good size and keenly appreciative of the concert's merits. W. H. L.

MURATORE

"HE IS THE
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—Chicago Herald,
Nov. 21.

"Mr. Muratore was the dominating figure of the piece.

"The singing of Mr. Campanini's principal tenor plainly has caught the imagination of the town. He, the Chicago Caruso, has been of material assistance in putting back into the affections of all people an opera that still is full of beauty if it is sung by its interpreters as well and as movingly as he sings it."—Chicago Herald, Nov. 21.

"Muratore was as superb as the minions of his Chicago greatness have expected. Every aria was an encore before it was two measures old."—Chicago Examiner, Nov. 21.

"Muratore was in exceptionally fine form. The prologue was given by him with a glorious opulence of tone rare among tenors.

"Salut demeure chaste et pure" received prolonged and enthusiastic applause and had to be repeated, by decree of the public, who refused to let the performance go on until Charlier gave his men the cue for the encore.

"Physically, Muratore's Faust is a delight to the eye.

"The public is impatiently awaiting the appearance of this greatest of tenors as Canio in 'Pagliacci,' which will be given Thursday night."—Chicago Evening American, Nov. 21.

"Mr. Muratore seems to be bound by no restrictions in his art."—Chicago Daily News, Nov. 21.

"To record that the repetition of 'Salut, demeure' was made necessary by the audience is a matter of routine



Photo by Matzene

AS "FAUST"

reporting. The uncommon attribute of the tenor's singing in this lovely apostrophe is that it always seems, in the repetition, to take on new shades of sensitive, tremulous beauty."—Chicago Daily Tribune, Nov. 21.

"If Lucien Muratore had never done anything else in all his life, his performance in the name part of 'Faust' would be enough to make him famous."—Chicago Daily Journal, Nov. 21.

"When he sings, you understand why Gounod wrote the music as he did, since through this music it becomes possible for him to send the meaning to us, a power to which words alone could never attain."—Chicago Evening Post, Nov. 21.

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Beebe Ensemble Opens Series of Concerts in Montclair, N. J.

The first of a series of three Friday morning musicales at the homes of prominent Montclair (N. J.) people, by members of the New York Chamber Music Society, of which Carolyn Beebe is director, took place at the home of Mrs. William B. Dickson, when Carolyn Beebe, piano; André Turret, violin, and William Kincaid, flute, were heard in Couperin's "Le Parnasse" Grand Sonata and Trio for piano, flute and violin; Haydn's Sonata in G Major for piano and flute, the César Franck Sonata in A Major for piano and violin and Cui's "Petit Trios" for piano, flute and violin. The entire program was given in the same finished manner that characterizes all the work of this excellent organization. The next Montclair musicale will be held at the home of Mrs. Edmund Osborne on Dec. 1 and on the following Friday at the residence of Mrs. J. D. Mulford.

Society Audience in Montclair Applauds Lambert Murphy

MONTCLAIR, N. J., Nov. 16.—Montclair Club Hall was well filled with society people last night to hear Lambert Murphy, the tenor, in recital. Mr. Murphy was in excellent voice. His program included groups of songs of Italian, German, French and American writers, one of the best sung numbers being the "Liebeslied" from "Die Walküre," the most brilliant being Daniel Protheroe's setting of "The Year's at the Spring," and the most pleasing—one that had to be repeated—Leon's "Coolan Dhu." The artist was encored with genuine enthusiasm, and he added three songs, Metcalf's "Absent," Cadman's "I Hear a Thrush at Eve," and the "classic" popular song, "Sunshine of Your Smile." He was accompanied with exquisite taste and sympathy by Charles Baker. W. F. U.

Caroline Harter Williams, a member of the Fortnightly Musical Club, Cleveland, O., was highly successful in an appearance with the Cincinnati Orchestra at Canton, O., in the Lalo "Symphonie Espagnole" for violin.

'DVORSKY' WORK NOT HIS, AVERS HOFMANN

However, New Piece Makes Fine Impression at Cincinnati Premiere

CINCINNATI, OHIO, Nov. 25.—A program of surpassing interest was given by Dr. Kunwald and the Cincinnati Symphony Orchestra Friday afternoon and Saturday evening, which in its entirety was as follows: Symphony in G Minor, Mozart; piano concerto in G Minor; Saint-Saëns; "Romantic Suite," Reger; "Chromaticon," for piano and orchestra, Dvorsky, played by Josef Hofmann. Dr. Kunwald surpassed himself in program building at this series of concerts as the numbers, individually and in relation to each other, aroused an interest which was keyed to the highest pitch throughout both concerts. The performance of the Reger Suite, of which Dr. Kunwald gave two movements, and which was played for the first time in Cincinnati, left but one regret in the minds of the audience—that the conductor had not included the third movement. The work was warmly received.

The soloist, Josef Hofmann, has never appeared in Cincinnati with better success. The performance of the Saint-Saëns Concerto was impeccable both in the solo part and in the accompaniment. Interest, however, centered in the performance of "Chromaticon" of Dvorsky, which Hofmann played with the Cincinnati Orchestra for the first time in America. The report that Dvorsky is no less a person than Hofmann himself was emphatically denied by the pianist. The work is stupendously difficult, and a first hearing leaves the hearer rather confused and dazed than pleased. A second hearing, however, clears up many uncertainties and reveals a design in the harmonic structure of decided beauty. If the work is Hofmann's it reveals a rich vein of creative inspiration in the pianist; if of the mysterious Mr. Dvorsky, whom nobody else has ever met or heard of, and who is supposed to be living in the remote mountains of Spain for his health, then Hofmann has displayed good judgment in bringing to light a novel and interesting piano concerto. The concerto was well received.

The first Popular Concert was given last Sunday by the orchestra in Music Hall. For the first time the first popular concert of the season was sold out. Several hundred persons had to stand.

The Cincinnati MacDowell Club enjoyed a recital Wednesday evening at Conservatory Hall of the Cincinnati Conservatory of Music by Mrs. MacDowell, widow of America's great composer. Mrs. MacDowell came to Cincinnati under the auspices of the club. After the recital she was the guest of honor at a charming re-

ception given in the drawing rooms of the Conservatory by Miss Baur. The affair was an altogether delightful one and assembled all the musical, artistic and literary persons of the city. A. K. H.

Aborns Present "Aida" with Excellent Results

Marked improvement over its performance of the opening week at the Park Theater, New York, was exhibited by the Aborn Grand Opera Company with its "Aida" on Monday night of this week. Once more the work of the principals was the element for which one found the most praise.

What delighted the present reviewer especially was the splendid *Amneris* of Lillian Eubank. Less impressive performances of the rôle have been given at the Metropolitan than that of this contralto, who was formerly a singer at that operatic stronghold. Her voice sounded regally opulent in her stirring delivery of the lines, and she "let herself go" in the dramatic action with gripping results. Fully earned was her curtain call after her scene with the priests in the final act. But why did she sing the rôle in Italian? Doubtless because her experience in the part had been in that language. At all events, the effect was legitimate only in her scenes with the *Rhadames*, Fausto Castellani, who sang in his native tongue.

While this tenor revealed a virile tone and some ringing top notes, he lacked a smooth *legato*, skilful tone coloring, or a command of the *mezzo-voce*. The *Aida* of Lois Ewell and the *Amonasro* of Morton Adkins are familiar, highly praiseworthy characterizations.

The women's chorus again offended with its strident singing off stage, especially marring the final scene. Ignacio del Castillo conducted. K. S. C.

Bendix Bureau to Manage Russian Singers

The Bendix Music Bureau has taken under its exclusive management Enrico Arensen, the tenor, and Nadine Legat, the soprano. Both of these artists are to appear at the Strand Theater, New York, the week of Dec. 3.

Enrico Arensen has been heard in the principal opera houses in Europe with great success, and Nadine Legat earned the distinction of being especially engaged to sing *Rosina* in the "Barber of Seville" in Spain at the one-hundredth anniversary of the Rossini work.

The two singers are regarded as important additions to the concert artists now under the Bendix Music Bureau banner.

GUIOMAR NOVAES IN ADMIRABLE RECITAL

Brazilian Pianist Again Makes Fine Impression, Showing Emotional Growth

GUIOMAR NOVAES, piano recital, Aeolian Hall, Wednesday afternoon, Nov. 22. The program:

César Franck, *Prélude*, Choral et Fugue; Chopin, *Impromptu*, Op. 36; Chopin, *Sonata*, Op. 35; Gluck-Saint-Saëns, *Airs de Ballet*; Stojowski, "Vers l'Azur"; I. Philipp, *Barcarolle*; Saint-Saëns, "Étude en forme de Valse."


For the recording of a recital such as that of Guiomar Novaes, the brilliant young Brazilian pianist, one is forced to employ a choice list of adjectives and to apply them in the superlative degree. Even then it would be difficult to convey completely the hold that this gifted young artist has taken upon her public.

It is not often that we are privileged to hear a pianist in her early twenties in full possession of such ripened artistic qualities. Her playing, praised last year as being unusually mature, has gained considerably since that time, not so much technically as in emotional expressiveness. It is through this medium, substantiated by one of the most beautiful singing tones heard in years, that Miss Novaes is destined to forge her way steadily to the front rank of contemporary performers. Her vivid, and at the same time, subtle tonal coloring was apparent in Stojowski's "Vers l'Azur" and in the Chopin Sonata. It would be difficult to recall a more impressive, poetic reading than the Funeral March of the Sonata as Miss Novaes gave it.

From a technical standpoint her playing leaves little to be desired. Her fleet, deft fingers solve the most difficult problems with ease, her rhythmic sense is perfect, and her runs, trills and scales are as clear as crystal.

Needless to say, the playing of the young Brazilian aroused great enthusiasm in a large audience. Her hearers were really thrilled, for when they did not marvel at her technical brilliance they were moved by the poetry and depth of insight in her interpretations. They demanded encore after encore, rushing down to the platform for extras at the close of the printed program. Miss Novaes has earned the distinction of being one of the most gifted of the young pianists to appear before the public in many seasons. H. B.

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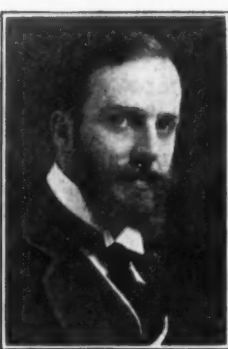
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"Even in these days of virtuosity his technique is extraordinary, and he tore into the staggering difficulties of the Concerto with the spirit of a man who had it absolutely in his grasp and fairly joyed in the doing, but it was not technique for the sake of display, but because the full power of this music can be brought out only by a man who has absolute command of the fingerboard. Mr. Brown played this Slavic music with a fire that appealed to our sense of the fitness of things, yet with a poise and sense of proportion that never permitted him to overstep the bounds of good taste."—Karlton Hackett in CHICAGO EVENING JOURNAL.

"Hail, the conquering hero comes! He comes in the person of Eddy Brown, violinist, who returned last year to his native land, and yesterday, as soloist with the Chicago Symphony Orchestra, made himself known for the first time to a Chicago audience. His success was no less than a triumph. With extraordinary beauty of tone, he emphasized the languorous delight of the phrases, playing at times almost after the manner of a 'cellist.'—Stanley K. Faye in THE CHICAGO DAILY NEWS.

"So striking a talent has not been made manifest in Orchestra Hall for several seasons. The youthful performer of Tschalkowsky's work has walked far down the path that leads to the goal of perfect art, for it is no mere student who can toss off the difficulties of the Concerto with his almost insolent unconcern, nor is it always given to the most experienced performer to play with the authority and conviction that Mr. Brown disclosed."—Felix Borowski in CHICAGO HERALD.

"His performance of the Tschalkowsky Concerto was a notable achievement. His playing throughout was blurless, clean, unsmear and always live. He obtained definite clarity with mellowness in the exacting range of the Concerto, and he kept his tone dominant and liquid."—Frederick Donaghy in CHICAGO TRIBUNE.

"Eddy Brown was the soloist, and one whose mastery playing added another delight. Apparently he has everything a violinist needs to have, technique, tone, temperament, understanding. The result leaves one breathless. His calmness almost carried to austerity, his surety and poise announce the great artist. We shall wish to hear more and a great deal more from Mr. Brown. There is reason to anticipate from such a player the finest and best there is in violin playing. He was splendidly received and applauded by Conductor, Band and Audience, into a veritable ovation due to his attainments."—CINCINNATI TIMES-STAR.

"He played the Mendelssohn Concerto with such stunning technical equipment and exquisite tone as to elicit a veritable ovation."—CINCINNATI POST.

"Eddy Brown, one of the most pronounced musical talents revealed in recent years, was the soloist. The most impressive feature of his playing is his fine, legitimate, unobtrusive musicianship. Without frill or exaggeration, he plays as a real artist, phrasing beautifully, enunciating with a refinement, and executing with a technical mastery that is consummate. The Mendelssohn Concerto was a thing of beauty and fervor in his hands, an artistic achievement."—CINCINNATI ENQUIRER.

"Eddy Brown made a fine and deep impression. He exhibited wonderful technical skill and great virility, though but twenty-one years old. He has a convincing assertiveness, suggesting genius that 'does what it must' rather than talent that 'does what it can.'—CINCINNATI COMMERCIAL TRIBUNE.

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ORNSTEIN DESERTS "ULTRA" IN RECITAL

Only Four Modern Pieces in His
First New York Program—
A Dull Sonata

LEO ORNSTEIN, pianist, recital, Aeolian Hall, afternoon, Nov. 25. The program:

Franch-Harold Bauer, *Prelude, Fugue and Variation*; Schytte, *Sonata*, Op. 53; Schumann, *Des Abends*; Kreisleriana, No. 8 in G Minor; Grondahl, *Impromptu on a Negro Motive*; Scott, *Danse Nègre*; Ornstein, *Impression of the Thames*; "A la Chinoise"; Debussy, *Reflets dans l'eau*; "Mouvement"; Chopin, *Valse in G Flat Major*; "Andante spianato et Polonaise"; Grieg, *Norwegian Bridal Procession*; "Alabieff-Liszt"; "The Nightingale"; Liszt, *Mephisto Waltz*.

The rise of Leo Ornstein during the last six years (he made his debut in New York in January, 1911) to his present position as one of the most interesting pianists before the public—as well as an engaging figure in ultra-modern creative music—is strong proof that real talent does not remain neglected. Mr. Ornstein met with much opposition when he first appeared; those who concern themselves too much with the exterior and miss the kernel of art found fault with certain things in his bearing on the platform. The writer of these lines has always maintained that they were not mannerisms, but were part and parcel of Mr. Ornstein's personality when playing his instrument. In his playing to-day, now matured, he still makes certain motions away from the conventional and he will probably always do so. These are neither

affectations, nor are they "pose"; they are part of Leo Ornstein and Leo Ornstein is important enough to be considered seriously, even if he does toss his head at the close of a composition!

His playing last week was thrilling at times. He surpassed himself in certain items of the program, among them the "Mephisto Waltz," the Debussy pieces, the Grondahl and the Franck. His Schumann he did with sentiment—perhaps there was a bit too much of *rubato* in "Des Abends"—and in his own pieces he carried his audience to enthusiastic heights. After the truly witty "A la Chinoise" he added his "Anger" from "Three Moods," a finely ugly piece of music of tremendous rhythmic interest. Chopin's once popular "Andante spianato et Polonaise" is fading and soon it will have passed from the concert-room to the conservatory class for all time. With even the beautiful pianism which Mr. Ornstein lavished on it it was uninteresting. A goodly amount of time was wasted on the hopelessly banal, stupid and conventional Sonata by the Danish composer, Ludwig Schytte. Why did Mr. Ornstein, who abominates the conventional, play it? It is so barren that no executive art can make it live. If a sonata had to be played on this program why not MacDowell's "Keltic" or "Norse" or the Brahms F Sharp Minor? And Mr. Ornstein should play more ultra-moderns for us—Ravel, Béla Bartók, the last works of Scriabine, and Schönberg. At his next recital he ought to give us some of these and leave Grieg, Liszt and Chopin to the reactionaries. They need them. Leo Ornstein does not. A. W. K.

ARTIST GALAXY IN SANDERS MUSICALE

Mme. Bridewell, Kneisels and
Godowsky Unite in Fine
Program

Max Sanders played his trump card at the Harris Theater last Sunday evening when he presented the Kneisel Quartet, Leopold Godowsky and Mme. Carrie Bridewell at the fifth of his elite musicales in an interesting program.

The Kneisels, in their usual musicianly fashion, played Haydn's C Major Quartet, movements from quartets by Rubenstein and Paganini, and, together with Mr. Godowsky, the Brahms F Minor Quintet. As an encore the Kneisels played Percy Grainger's arrangement for string quartet of his "Molly on the Shore."

Mr. Godowsky has seldom been heard in surroundings as intimate as those of the Harris Theater, and it was gratifying to appreciate his art at such close range. He played Chopin's F Sharp Impromptu and C Sharp Minor Scherzo and his own arrangement for left hand alone of the Chopin Etude op. 10, No. 8. Mr. Godowsky was in splendid form and played brilliantly, his technical feats in particular arousing great enthusiasm. As encores he played three Chopin numbers, a Valse, "Ecosaise" and the Fantasia Impromptu.

Mme. Bridewell sang songs by Lalo, Debussy, Saint-Saëns, Hahn and Chaminade in good taste and voice of fine timbre. She was heartily applauded and gave as one of her encores Schubert's "Tod und das Mädchen." Mme. Bridewell received more flowers than she could arrange conveniently on the piano. Walter Kiesewetter was a capable accompanist. H. B.

Special Concert Given by People's Symphony Auxiliary Club

A special concert was given in the Washington Irving High School Auditorium, New York, the evening of Nov. 17, under the auspices of the People's Symphony Concerts Auxiliary Club. The soloists were Emanuel Goldberg, violinist, accompanied by Paul Jelenek; Manon Banfi, pianist; Kirsten Nielsen, soprano; Helen Helms, violinist; Ruth Garland, accompanist.

PRESIDENT VIEWS DIAGHILEFF BALLET

Official Circles Represented at
Washington Series—Recital
by Schelling

WASHINGTON, D. C., Nov. 24.—Diaghileff's Ballet Russe had a brilliant season of three performances in the National Capital under the local management of Mrs. Wilson-Greene. The offerings were "Les Sylphides," "La Princesse Enchantée," "Prince Igor," "Carnaval," "Cléopâtre," "Les Papillons," "Le Spectre de la Rose" and "Scheherazade." The art of the dancers thrilled and bewildered the spectators at each performance. Persons from social, official and diplomatic circles were in attendance, lending brilliancy to the audience. President Wilson and Mrs. Wilson, together with others from the Executive Mansion, were among the enthusiasts on the evening of Nov. 22. On this occasion Mme. Spiesitzewa and Mr. Nijinsky added, by special request, "La Princesse Enchantée" to the prepared program.

Ernest Schelling was heard in a piano recital on Nov. 23 by an enthusiastic audience. He was masterful and brilliant and offered several unusual numbers, which greatly pleased music-lovers, especially the three "Danzas Espanolas" and two "Goyescas" by Granados, and "Passacaglia" by Emile Blanchet, which was heard for the first time.

The artist recital of the Arts Club of Washington on Nov. 22 was given by Felix Garziglia, whose varied program held his audience charmed during the entire evening. W. H.

Evan Williams Warmly Applauded in
Hamilton (Ohio) Recital

HAMILTON, OHIO, Nov. 19.—The splendid tenor, Evan Williams, appeared in the Stevenson-Hull Concert Course last Wednesday evening in the Jefferson Theater. A capacity audience greeted the artist, who is an Ohio man. Opening with a group by Handel, Mr. Williams sang numbers by Cadman, Ware and Huhn, an aria from Gounod's "Queen of Sheba," Von Fielitz's cycle, "Eliland," and finally an American group by Kramer, Gilbert, Burleigh, Class and Protheroe. The tenor was in excellent voice and was obliged to add many extras. Mrs. Katherine Broot accompanied him efficiently.

"... Gave wings to fancy and roused aspiration in the minds and hearts of his hearers. FOR WHAT ELSE IS AN ARTIST?"—Duluth "Herald," Nov. 21, 1916.

Graveure

Carries all before him
in Duluth, Minn.

The Principal Papers Said:

"An artist first and foremost, Graveure's compelling personality made itself felt in each number that he sang. Such massiveness of tonal effect, power consistently sustained at a tremendous pitch, now flashing brilliantly, or again profoundly emotional, makes it easy to understand why he has gained such favor wherever he has been heard. His diction is admirable and his breath control and fascinating picturing of varying moods, found ever ready response in the hearts of his eager listeners.

"The singer was at his best in his French group—sung with a reverence, sensuousness and devotion which could not be denied. The climax to enthusiasm was reached in the encore to this group—Massenet's 'Vision Fugitive,' stunningly, dramatically rendered, with a reckless, exuberant strain, yet with an undercurrent of appealing tremulous doubt. It left his audience breathless, through sheer loveliness and power.

"After his last number 'Life and Death' (Coleridge-Taylor) one felt that here indeed was a master who came unheralded, gave generously of his art, was happy in the pleasure he had been able to create, and slipped away modestly and naturally leaving his audience to express only their thanks to the organization which has made possible the presenting of such a consummate artist on their year's program."—Duluth News Tribune, Nov. 21, 1916.

"In a season of music surprises no event has been more delightful nor more truly artistic than this first appearance of the Belgian singer, so called in Duluth.

"Apparently Mr. Graveure has everything. He has a baritone voice that possesses nearly all the beauties of a lyric tenor and robust power that stunned in the last tone of the final programmed song.

"Between these two extremes were tender, calm and humorous eddies with now and then a whirl of intensity and passion. Always he compassed the dimensions of the song with what seemed an absolutely satisfying vocal and mental conception of its content. His voice was smooth as silk, lustrous, honey-sweet. Its dulcet quality was never lost in the most bravura passages. It was capable of the finest shadings that only an artist would think of giving. They recalled half-remembered moments, interpreted moods, gave wings to fancy and roused aspiration in the minds and hearts of his hearers. For what else is an artist?"—Duluth Herald, Nov. 21, 1916.

Following his St. Paul recital:

"Columns of eulogy could be scribbled about Louis Graveure's 'breath control' (first, last and all the time, the secret of tone-production), his pure 'legato'—finished 'cantilena,' his absolute command of the 'messa di voce,' 'portamento,' 'vocalization,' and all the other necessary equipment of a genuinely distinguished vocal artist, and it would be no more than the simple truth.

"One can but say that, in recalling other baritones one has heard, Mr. Graveure, for loveliness of quality, consummate artistry and intellectual sympathy, seems to remain in a class by himself."—St. Paul Pioneer Press, Nov. 22, 1916.

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MACDOWELL'S WIDOW PLAYS FOR OHIO CLUB THAT BEARS HIS NAME

Mrs. Irene B. Smith Assists Her to Good Effect in Conneaut Club's Program

CONNEAUT, OHIO, Nov. 21.—An interesting event of the musical season in this city was the lecture-recital given on Nov. 17 at the High School by Mrs. Edward MacDowell before the MacDowell Music Club, said to have been the first in the country voluntarily to choose the name of the late American composer. Four hundred persons assembled to hear her. Mrs. MacDowell was assisted by Mrs. Irene B. Smith, mezzo-soprano of the club. Ever since the club was organized, in 1902, the members have wanted to have Mrs. MacDowell appear before them.

Mrs. MacDowell gave a short talk on the work of the MacDowell Memorial Association, after which she played some of her husband's piano pieces and provided the accompaniment for Mrs. Smith's singing of some of the songs. At the close Mrs. MacDowell played the "Indian Lodge" and "To a Wild Rose" at the request of the audience.

So satisfying was Mrs. Smith's interpretation of the songs that she will probably sing these numbers on future programs of Mrs. MacDowell. Mrs. Smith's numbers included "Long Ago," "Sweetheart Mine," "The Blue Bell," "Cradle Hymn," "The Sea," "A Maid Sings Light," which she repeated by request from Mrs. MacDowell, and "Thy Beaming Eyes."

It was remarked that Mrs. Smith's



Mrs. Irene B. Smith, Who Assisted Mrs. Edward MacDowell in Her Lecture-Recital for Conneaut Music Club

singing of the songs gave just the requisite light and shade to the program, as well as the proper contrast.

The MacDowell Music Club is an organization of fifty members and twenty-five patronesses. The officers are: President, Mrs. Eva R. Olmsted; vice-president, Mrs. Viola Marcy; secretary and treasurer, Mrs. Irene Smith; librarian, Mrs. Frances Kelley. Program committee: Mrs. Elizabeth Hathaway, Ednah Hayward, Sylvia Hunt, Mrs. Frances Kelley, Mrs. Eva Olmsted.

GABRILOWITSCH SUPERB IN TOTS' BENEFIT RECITAL

Russian Pianist Offers Poetic Program at Aeolian Hall to Aid Little Ones of Mission

OSSIP GABRILOWITSCH, piano recital, Aeolian Hall, Monday afternoon, Nov. 27. The program:

Variations, "Harmonious Blacksmith," Handel; Prelude, A Minor, J. S. Bach; "Rondo, Espressivo," Ph. Em. Bach; "Le Coucou," Daquin; "Turkish March," Mozart; "Prelude, Choral and Fugue," César Franck; Sonata in A Major, Op. 120, Schubert; "Fantasie-Impromptu," Nocturne in F, Op. 15, Etude in C Minor, Op. 25, Chopin; "Dance of the Elves," MacDowell; "Près de la Mer," Arensky; "Humoresque," Tscherepnin; Gavotte, Glazounoff; "Caprice-Burlesque," Gabrilowitsch.

Mr. Gabrilowitsch gave this recital for the benefit of the Children's Club of Saint Ambrose Mission. His playing embodied those qualities that have linked his name with what is finest in the pianistic art. The program was designed excellently; it was neither "heavy" nor "light," yet the various works contrasted well and set each other off superbly.

There are few things more exquisite than the "Rondo espressivo" of Ph. Em. Bach, and who can play this poetic flower more divinely than does Mr. Gabrilowitsch?

His playing of "Le Coucou" is a byword. Happily, he elected to repeat the delicate morsel at this recital. The grand Franck music was trebly impressive, and the sublime Schubert sonata, with its Rondo redolent of Mozart, was charmingly expressed. The Chopin group was admirable; MacDowell's piece a veritable spray of color; Glazounoff's Gavotte a winning utterance.

Mr. Gabrilowitsch was roundly applauded and was more generous than is usually his wont in the matter of encores. Among others, he added the famous Gluck-Brahms Gavotte and a Chopin Mazurka, both inimitably played. The audience was large. B. R.

Laeta Hartley Plays with Boston Symphony at Springfield, Mass.

SPRINGFIELD, MASS., Nov. 22.—The second concert in the C. A. Ellis Concert Series, given here on Nov. 6, drew a large audience to the Auditorium. The attraction was the Boston Symphony Orchestra, with Laeta Hartley, the Southern pianist, as soloist. The orchestra played the Schumann "Rhenish" Symphony and other works. Miss Hartley, whose appearance with the Boston players this year marks her third successive re-engagement under Dr. Muck, was at her best in the Tchaikowsky Concerto in E Minor. Her playing revealed an ease in surmounting the technical difficulties of her exacting part, and she showed her larger musicianship in her grasp of Tchaikowsky's concerto as a whole. The audience recalled the player several times.

Thousand at Reception of Mannes Music School

At the David Mannes Music School, which is now in its first season, a reception was given on the afternoon of Nov. 8 to open the school formally. Mr. and Mrs. Mannes received, and probably a thousand guests, including many celebrated artists and socially prominent persons, visited the school on this occasion. Mr. Mannes's string players provided several musical numbers during the afternoon.

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RODERICK WHITE PLAYS WITH POLISHED STYLE

Violinist Also Reveals Enhanced Powers of Emotional Expression in His New York Recital

RODERICK WHITE, violin recital, Aeolian Hall, Thursday evening, Nov. 23. Accompanist, Walter Golde. The program:

"Sarabanda de double," Bach-Schumann; Aria (first time), Handel-White; Gigue, Bach-Schumann; Concerto, D Major, Paganini-Wilhelmj; Melodie, Tchaikowsky; "Les Farfadets," Petne; Air, Gluck-Manen; Valse-Caprice, Zsolt; Romance, Rachmaninoff; "Caucasian Dance" (first time), Rubinstein-White; Saltarella (first time), Wieniawski-White.

An integral part of Mr. White's art is a strongly defined sense of style. His intellectual qualities are indeed pronounced for a player of his years. They set him apart from the majority of his young fellow artists. In the past a poverty of emotional vitality in Mr. White's playing has been deplored. Now it is patent that he has cultivated the faculty of releasing the emotional currents so that his playing is vitalized with genuine passion. An artist who sways naturally toward purity of style and intellectual

clarity, Mr. White has gained on the subjective side.

The "first times" on his program were not of equal interest, the inspired, beautifully wrought Handel aria being immeasurably the superior. The glittering Zsolt Valse-Caprice is not quite the sort of thing that Mr. White does well; it needs rather more abandon and sweep than he is accustomed to unchaining. But his playing of the divine Gluck Air was a thing of memorable beauty.

It was a cruel night for violin playing, yet the penetrating dampness seemed powerless to affect Mr. White's strings seriously. Mr. Golde accompanied artistically. B. R.

Atlanta's Community Chorus Making Good Progress

ATLANTA, GA., Nov. 20.—The community chorus, an enterprise fostered by the Atlanta Music Festival Association, made an appearance yesterday afternoon at the regular city free organ concert. It showed that it was making progress, having already attained creditable skill. The chorus was organized by Mrs. W. L. Peel, and has been trained by Charles A. Sheldon, Jr., municipal organist. At the same concert Sunday, Mr. Sheldon played his own Serenade. L. K. S.

TWO SONGS of INSTANT APPEAL:

"THE FIELDS O' BALLYCLARE"
"I'LL FOLLOW YOU"

by FLORENCE TURNER-MALEY

Sung by **GEORGE HAMLIN** at his NEW YORK RECITAL
at Aeolian Hall on Nov. 28th



Published by Huntzinger & Dilworth

505 5th Avenue, New York

Have you our *Thematics of American Songs*?





A delightful song recital was recently given in Washington, D. C., by Emma Cohen, assisted by Sam Wardell, violinist.

Gertrude Holt, the Boston soprano, was the assisting soloist with Fairman's Concert Band in a program given in the big Armory at Pawtucket, R. I., on Nov. 8.

Grace May Mundorf, a talented young pianist, appeared in a pleasing piano recital on Nov. 17 at Frederick, Md., under the auspices of the Women's Club of that place.

Florence Macbeth, the coloratura soprano, gave an interesting recital before the Saturday Club, Sacramento, Cal., on Nov. 19. Caroline Zumbach Bliss was at the piano.

At St. Matthew's Church, Wheeling, W. Va., an organ recital was given by Paul Allen Beymer, assisted by Mrs. Flora Williams, soprano, on Monday evening, Nov. 20.

The fourth organ recital was given by Robert Andrew Sherrard at the First Presbyterian Church, Johnstown, Pa., on Nov. 23. Louis Vincent Geist, tenor, was assisting artist.

Mary Jordan, the contralto, of New York, appeared in Springfield, Mass., at the Auditorium, Tuesday evening, Nov. 21, at the concert given under the auspices of the Scots' Charitable Society.

A pleasing organ recital was given on Nov. 15 in St. Matthew's Lutheran Church, Hanover, Pa., by Frederick W. Wolff, under the auspices of the Christian Endeavor Society of the church.

The Arts Club of Washington, D. C., was entertained on Nov. 12 by an artistic program offered by Charles Trowbridge Tittmann, basso, and Mabel Linton, pianist, with Lucy Brickinstein as accompanist.

The north wing of the Montclair (N. J.) Art Museum was temporarily transformed on Nov. 22 into a miniature auditorium wherein Mrs. Richard Hamilton Couper, pianist, and Rosalie Miller, soprano, gave a joint recital.

Hundreds of music-lovers of Lancaster, Pa., crowded the Hamilton Theater on Nov. 13 to hear Fritz Kreisler in a concert given under the auspices of the Iris Club. It was a most auspicious opening of the winter music season.

At Troy, N. Y., Professor William MacFarland, of Portland, Me., gave an organ recital on the new organ recently installed in the First Presbyterian Church. Mrs. Harold G. Hartwell has been engaged as soprano soloist.

The Chaminade Choral Society of women's voices in Melrose, Mass., Albert W. Snow, conductor, lately gave its nineteenth concert in Memorial Hall, Melrose. Francesco Savasta, tenor, and Kuska's Salon Orchestra assisted the chorus.

The second of the series of vesper musical services was given at the First Baptist Church, Keyport, N. J., on Nov. 26, when the choir, under the direction of Organist George M. Collins, was assisted by Mrs. J. W. Heim, soprano, and Mrs. J. C. King, contralto.

The choir and orchestra of St. John's Lutheran Church, of Dayton, O., assisted by the Dayton Liederkranz, gave a concert Nov. 26 which was largely attended. Among the soloists were Florence Hiddeson, Leren Donnersbach, Albert Aring and Louis A. Hein.

At Albany, N. Y., the second lecture-recital in the series "Memoirs of Music Masters" was given recently at the Mason Piano School by J. Austin Springer. The subject was Beethoven. Rev. Joseph Rosenblatt, of New York City, cantor, gave a sacred concert at Beth El Jacob Synagogue, Albany, for the benefit of the war sufferers in Palestine.

Several hundred persons attended a piano recital on Nov. 13 in the Fourth Reformed Church, Harrisburg, Pa., given by Alfred C. Kuschwa, organist of St. Stephen's Reformed Church, assisted by Mrs. Gobin Vaerlchamp, soprano. The program was well presented.

Mabel Baldwin, a prominent young pianist of Newark, N. J., gave a recital, Nov. 21, of pieces ranging from Bach to Debussy. Miss Baldwin displayed marked ability and a fine technique. Alfred Anderson played several violin solos, accompanied by Irvin F. Randolph.

Mrs. Theodore Lindberg, prominent in the Wichita musical field, has gone to Arizona for a year for her health, accompanied by her parents and her eight-year-old son. For ten years Mrs. Lindberg has been secretary for the Wichita College of Music, of which her husband is president.

Gordon Balch Nevin, organist of the Second Presbyterian Church, Cleveland, O., was assisted at his recital Nov. 20 by T. Morgan Phillips, tenor, and Paul Kinnison, baritone. The recital was one of a series under the auspices of the Northern Ohio Chapter American Guild of Organists.

Martha Diltz, coloratura soprano of Indianatown, Pa., sang in recent musicals in Bartlesville and Dewey, Okla., appearing in the latter place at the home of Mrs. William Fowden, who, as pianist, shared in the success of the occasion. Miss Diltz has also given a series of programs in Kansas.

At the Cathedral of St. John the Divine, New York City, the requiem by Johannes Brahms will be sung on Sunday evening, Dec. 3, with Grace Kerns and Wilfred Glenn as soloists. Miles Farrow, M.A., Mus.Doc., is the organist and master of the choristers, and C. W. LeFebvre assistant organist.

Virginia Walker, a talented harpist of Boston, was one of the soloists at a musicale recently given in aid of the Florence Crittendon Home, at the Copley-Plaza Hotel, that city. Miss Walker gave an artistic performance of Godefrid's "Chant of the Exiles" and "Minuet" and "Prayer," by Hasselmanns.

The Troy (N. Y.) Vocal Society, assisted by Elizabeth Dodge, soprano, gave the first concert of its forty-second season on Nov. 8. Incidental solos were sung by Ernest Reuther, Clarence B. Stewart and Fritz Beiermeister. The chorus was ably conducted by C. A. Stein, and William L. Glover was accompanist.

A "concert for the benefit of patriotic societies" was given on Nov. 14, at Fort Erie, Ont., by B. V. Guevchenian, tenor; Mrs. Adelaide B. Wood, soprano, and Inez Whittaker, pianist. The accompanists were Mrs. Hubert Mills, Chester and Julia Ball. The concert was a success, a large and cordial audience being in the hall.

Rosamond Young, mezzo-soprano and pupil of Percy F. Hunt of the New England Conservatory of Music, Boston, gave a song recital at the Milton Club, Milton, Mass., for the benefit of the Milton Academy Building Fund, on Nov. 10. Miss Young was assisted by T. Cella, second harpist of the Boston Symphony Orchestra, and Herbert Ringwall, accompanist.

The Seattle (Wash.) Ladies' Musical Club concert on Nov. 13 was given by Marjorie Miller, violinist; Mrs. Allen Cunningham, mezzo-soprano, and Mrs. Henry Baetz, pianist. Two arias from the opera, "Mona Vanna," of Fevrier were enjoyably sung by Mrs. Margaret Hemion, with Mrs. Louise Vanogle at the piano.

The piano and vocal pupils of Grace E. Claypool recently appeared in recital in her studio, Seattle, Wash. The youngest child to sing was Loretta Grosse, five years of age. Assisting on the program were Romaine Elliott, violinist, a pupil of Vaughn Arthur, and Rosalie Brachvogel, pianist, a pupil of Liborius Hauptmann.

A concert by the faculty of the school of music of the University of Illinois was given on Nov. 15, before the Illinois Federation of Women's Clubs. Those who appeared were Edna A. Treat, Henri J. van den Berg, Heber D. Nasmyth, Edson W. Morphy, Mabelle G. Wright, Olga E. Leaman, Frank T. Johnson, George F. Schwartz and J. L. Erb.

Five songs composed by Mrs. Riccardo Ricci (Clara Ross Ricci) were sung by her pupils in a recital Nov. 21 in Wheeling, W. Va., in the Elks' Auditorium. The following pupils of Mrs. Ricci participated: Martha Irwin, Phil Maguire, Besie Dowler, Mrs. Fred Faris, Robert Williams, Mrs. John Bayne, Mrs. R. R. Marshall, David Crawford, Mrs. Donlan Merriman.

A free public concert arranged by Mart King, supervisor of band concerts, was given in Newark, N. J., on Nov. 15, the program being presented by the American String Quartet, consisting of Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola; Hazel L'Africain, cello, and Ida W. Smith, soprano, and Will A. Theuer, accompanist.

Before an audience which completely filled the large auditorium of Salem's Reformed Church, Allentown, Pa., Karl Krueger, organist of St. Ann's Church on the Heights, Brooklyn, was heard in a recent recital. Assisting him were The Salem Chancel Choir, S. W. Unger, organist and choirmaster. Mrs. C. O. Hunsicker, of Allentown, was the soprano soloist.

The Seattle (Wash.) Music Study Club gave an agreeable program at the home of Mrs. J. S. Graham on Nov. 14. Those taking part were Mrs. Fred Reid, Marie Broulette and Mrs. Ben C. Graham, pianists; Mrs. E. L. Deputy, Mrs. C. P. Kefauver, Mrs. C. F. Laughlin, Mrs. C. D. Kessler and Mrs. Carl Hoblitzell, vocalists, and Mrs. F. L. Ashton, violinist.

At a recent meeting of the Ladies' Aid Society of the Caldwell (N. J.) Baptist Church, at the home of Mrs. John Halsted of Verona, the special musical feature was the piano playing of Bertha Stammelman, a twelve-year-old Montclair girl and pupil of Wilbur Follett Unger. Mrs. Halsted, a pupil of Rafael Navarro, sang several numbers with a pleasing soprano voice.

The Albany (N. Y.) Male Chorus Club has been organized with a charter membership of thirty-five men. The temporary organization is in charge of a committee of which J. F. Kieley is chairman. The Eintracht Junior Singing Society is also being organized and now has a membership of twenty-two. A musical instructor will be selected later and preparations made for a concert.

At an interpretation of Eleanor H. Porter's "Pollyanna Grows Up" given recently by Florence Adele Redfield in the Astor Gallery of the Waldorf-Astoria, New York, Kathryn Platt Gunn, the popular violinist, supplied the musical portion of the program by playing compositions by Tartini, Kreisler, Tchaikovsky, Hubay and Dvorak-Kreisler in admirable style. She was ably accompanied by Alberta Parson Price.

Under the auspices of the Local Council of Ohio and the Welfare Association of the Blind, an attractive concert was given recently at Memorial Hall, Dayton, O. Among those participating were Joseph Lowenstein, tenor, of Cincinnati, and James Kneisly, violinist, of Columbus, both blind musicians; Mrs. Clara Turpin Grimes, Dayton's well-known soprano, and Mrs. Ethel Martin Funkhouser, pianist and accompanist.

The "Story of Song" is being related by Percy A. R. Dow in a series of little talks, musically illustrated, at the Sherman Clay Recital Hall, Stockton, Cal. On Nov. 21 in the talk on "Melodies from Tepee and Pueblo," Mr. Dow was assisted by Ruth Eddy Felt, soprano, and Colvin Offutt Jungbluth, contralto, pupils of Mr. Dow; Mrs. Thonie Prewett Williams, pianist, and May Dunne, accompanist.

Karel Havlicek, the Russian violinist, assisted by Paul Parks, baritone, and Malvina Ehrlich, pianist, gave a recital at Waterloo, Iowa, Nov. 21. Mr. Havlicek's interpretation of Sarasate's "Ziguener Weisen" and Musin's "Mazurka de Concert" was admirable. Mr. Parks' singing was well received and Miss Ehrlich's playing as both soloist and accompanist aroused unusual enthusiasm.

Austin Conradi, pianist, and Hazel Knox Bornschein, soprano, were the soloists at the meeting of the Peabody Conservatory Alumni Association, in Baltimore, Md., on Nov. 15. Hazel Knox Bornschein, soprano, and Franz C. Bornschein, violinist, gave a recital at the Madison Avenue Methodist Church, Baltimore, Nov. 10.

Charles M. Courboin, the Belgian organ virtuoso of Syracuse, N. Y., was heard on Nov. 14 in Springfield, Mass., in the second of the series of three recitals which he is giving there this fall under the auspices of local patrons of music. An audience numbering more than 4000 greeted the artist. His program included several Bach numbers, besides works by Wagner, Mailly, Widor, Tchaikovsky, Verdi and Mendelssohn. The audience requested and enjoyed many extras.

A vocal recital by pupils of Mrs. Eleanor Gorton Kemery was given recently in Wilmington, Del., with much success. Those participating were Mrs. May Vaughn Singleton, Mrs. Laura Farra Day, Helen Bye, Katherine Roberts Truax, Carolyn Conly, Harold H. R. Taylor, A. V. Gemmill, S. Harrington Jones, Earl E. Ewing, Floyd W. Harper and T. W. Singleton. The accompanist was Mabel S. Haley.

Fritz Kloepper, Tacoma's popular baritone, who will be the soloist for the Christmas production of the "Messiah" at Tacoma, Washington, is also to appear during the winter in the series of concerts arranged by David Sheetz Craig of Seattle. Mr. Craig is presenting soloists of the Pacific Northwest and Mr. Kloepper is to appear Dec. 5 at the Unitarian church in Seattle, with Abby Whiteside, the Portland pianist.

The opening musicale of the School of Musical Art, J. and C. Werschinger, directors, was held in Newark, N. J., Nov. 22. Members of the Ladies' Choral Society of Hoboken were heard in several selections under the baton of Johannes Werschinger. Solos were given by Harry Koenig, baritone; Mrs. Louise Bartlett, mezzo-soprano; Mabel E. Cayan, pianist; Mrs. Marguerite Ringo, soprano; M. Haass, bass; Clara Lambert, soprano. One of the numbers was Dagmar Rubner's "Pierrot."

On Nov. 22 at the Y. W. C. A. Auditorium the Women's Music Club, of Dayton, O., gave an attractive program before a large audience of members. Those participating were: Stella C. Bishop, Susie K. Stover, Eleanore Moore, Naomi Haller, Margaret Kern, Mary Royal, Mary Coate, Jeannette Daneman, Ethel Funkhouser, Alice Becker-Miller and Alma M. Stahl. An especially interesting feature was a group of Tuscan folk songs of L. Carasciola, sung by Miss Haller and Miss Kern.

The Musical Research Club of Bartlesville, Okla., gave a free concert Nov. 20, in the High School Auditorium, the special guest being Mrs. Annabel Frost, of the voice department of Kendall College, Tulsa, Okla. She was heard in three songs, illustrating the topics, "Oratorio," "Drama" and "Folk-Song." Papers were prepared by Mmes. J. F. Carpenter, Loran Campbell and H. H. McClintock, and Mrs. Robert Ray discussed "Current Musical and Dramatic Publications and Productions of America." Lillian Dechtler was violin soloist.

The Oberlin Musical Club recently resumed its activities for this season, meeting, as usual, with the president of the club, Maude Tucker Doolittle, in her residence studio, 606 West 116th Street, New York. The program given by Maud Lutz, soprano soloist at the Morningside Avenue Presbyterian Church, and Daisy Nellis, pianist, was enjoyed by about fifty guests and consisted of MacDowell's Concerto in D Minor, a Liszt Sonette for piano, Mozart's Aria from "Il re pastore" and a group of English songs. Mr. Johnson, violinist, and Mrs. Doolittle, pianist, assisted.

In Montclair, N. J., the second of the series of People's Free Concerts held in the High School Auditorium, about 1500 enjoyed a splendid program arranged by Manager Frank Stout, which included songs by the pleasing young local soprano, Clara Jaeger, readings by Margaret Moser, violin solos by Isadore Werner of Newark, chamber music by the Beethoven Instrumental Trio, composed of Mr. Werner, violin; William Axworthy, cello, and Clinton Mosher, piano, and classic dancing by the Misses Hipkins, Van Cleve, Dinkins, Thomas and Vernon, and Arthur Marvin. The accompanists were Mrs. Frank Brannin, Harold Osborne Smith and Dean Farnsworth.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Adler, Clarence—New York (Hotel Astor), Dec. 1; Westfield, N. J., Dec. 15.
 Alcock, Bechtel—New York City, Dec. 10.
 Alexander, Arthur—New York (Æolian Hall), Dec. 9.
 Anderton, Margaret—Newark, Dec. 11; New York, Dec. 12.
 Arkadij, Anne—New York (Æolian Hall), Dec. 5.
 Austin, Florence—Terre Haute, Ind., Dec. 1; Springfield, Ill., Dec. 4; Bloomington, Ill., Dec. 6; Aurora, Ill., Dec. 8; Rockford, Ill., Dec. 11; Dubuque, Ia., Dec. 13; Ottumwa, Ia., Dec. 15.
 Baker, Elsie—Cooperstown, N. Y., Dec. 4; Edmonston, N. Y., Dec. 5; New Britain, Conn., Dec. 7; Oneida, N. Y., Dec. 11.
 Baker, Martha Atwood—Farmington, N. H., Dec. 1; Littleton, Mass., Dec. 12.
 Barstow, Vera—Jamestown, N. Y., Dec. 14.
 Bastedo, Orrin—New York (Biltmore Hotel), Dec. 1; Mt. Vernon, Dec. 4; New York (Ritz Carlton), Dec. 9.
 Bauer, Harold—New York (Æolian Hall), Dec. 2.
 Beach, Mrs. H. H. A.—Brooklyn (with Kneisel Quartette), Dec. 14.
 Beddoe, Mabel—New Haven, Conn., Dec. 3.
 Beebe, Carolyn—Montclair, N. J., Dec. 1 and 8; Flushing, N. Y., Dec. 15; Newark, N. J., Dec. 18.
 Besserkirsky, Wassily—Providence, R. I., Dec. 7.
 Biggs, Richard Keys—Boston (Harvard Club), Dec. 3.
 Bogert, Walter L.—New York, Dec. 1 and 11; Richmond Hill, Dec. 18.
 Brenner, Orina Elizabeth—Lewisburg, W. Va., Dec. 2; Wichita Falls, Tex., Dec. 11.
 Buckhout, Mme.—Bloomfield, N. J., Dec. 5; New York, Dec. 9.
 Butler, Harold L.—Carbondale, Kan., Dec. 5; Salina, Dec. 6; Leavenworth, Dec. 13; Eureka, Dec. 14; Hamilton, Dec. 15.
 Cadman, Charles Wakefield—Kansas City, Dec. 1; Duluth, Dec. 3; Milwaukee, Dec. 12; Galesburg, Ill., Dec. 14.
 Carter, Marion—New York (Chicago Club), Dec. 12.
 Christie, Winifred—New York (Æolian Hall), Dec. 6.
 Clemens, Clara—New York (Æolian Hall), Dec. 16.
 Cochems, Carl—Chicago, Dec. 6, 12, 14; Chicago (Messiah), Dec. 31.
 Cole, Ethel Cave—Philadelphia, Dec. 3; New York, Dec. 11; Pittsburgh, Dec. 14; Allegheny, Pa., Dec. 15; Sewickly, Pa., Dec. 17; Philadelphia, Dec. 31.
 Copeland, George—Pittsburgh, Dec. 5; Boston, Dec. 9; Philadelphia, Dec. 11.
 Courboin, Charles M.—Springfield, Mass., Dec. 12.
 Craft, Marcella—Houston, Tex., Dec. 10; Providence, R. I., Dec. 15.
 Culp, Julia—Chicago, Dec. 8, 9.
 Dadmun, Royal—Rome, N. Y., Dec. 13; Cleveland, Dec. 14.
 Del Valle, Loretta—Harrisburg, Pa., Dec. 1; Meriden, Conn., Dec. 6; Trenton, N. J., Dec. 8; Wilmington, Del., Dec. 16; New York (Sherry's Salon), Dec. 19.
 De Tréville, Yvonne—Detroit, Dec. 1.
 De Vos, Maude—New York (Æolian Hall), Dec. 4.
 Donahue, Lester—Los Angeles, Cal. (Los Angeles Symphony Orchestra), Dec. 15, 16.
 Durno, Jeanette—Chicago (Illinois Theater), Dec. 3.
 Edvina, Madame—New York, Dec. 5.
 Elliott, Grace—New York (Comedy), Dec. 3.
 Elman, Mischa—New York (Carnegie Hall), Dec. 9.
 Ferguson, Bernard—Worcester, Mass., Dec. 11; Boston (Cecilia Soc.), Dec. 14.
 Fischer, Adelaide—Chambersburg, Pa., Dec. 4.
 Friedberg, Carl—New York, Dec. 10 (Carnegie Hall).
 Frisch, Povla—Dec. 1, on tour with St. Louis Symphony; Northampton, Mass., Dec. 13; Harvard University, Dec. 15.
 Gabrilowitsch, Ossip—Boston, Dec. 1; Ann Arbor, Mich., Dec. 12.
 Ganz, Rudolph—New York, Dec. 15.
 Garrison, Mabel—Chicago, Dec. 7; Lewiston, Me., Dec. 15.
 Gerhardt, Elena—New York (Carnegie Hall), Dec. 6.
 Gideon, Henry L.—Boston (Steinert Hall), Dec. 2; Boston (Union Park Forum), Dec. 3; Malden, Mass., Dec. 6; Clark College, Dec. 8; Boston (Steinert Hall), Dec. 9; Lynn, Mass., Dec. 13; Clark College, Dec. 15.
 Gilbert, Harry—New York, Nov. 28 and Dec. 5, 7.
 Gilkinson, Myrta, K.—Campbell, La., Dec. 1; Boyce, La., Dec. 2; Mansura, La., Dec. 4; Fayette, Miss., Dec. 5; Port Gibson, Miss., Dec. 6; Bolton, Miss., Dec. 7; Lake Providence, La., Dec. 8; Duback, La., Dec. 9; Bernice, La., Dec. 11; Junction City, La., Dec. 12; Grady, Ark., Dec. 13; West Plains, Mo., Dec. 14; New Madrid, Mo., Dec. 15.
 Glenn, Wilfred—Brooklyn, Dec. 6; Evanston, Ill., Dec. 14; Boston (Handel and Haydn Soc.), Dec. 17, 18.
 Godowsky, Leopold—New York (Biltmore Musicale), Dec. 1; Altoona, Pa., Dec. 7; Harrisburg, Pa., Dec. 8; New York (Æolian Hall), Dec. 12; Carnegie Hall (Evening Mall Concert), Dec. 13.
 Godshalk, Belle—Boston (Jordan Hall), Dec. 4.
 Gosnell, Vivian—New York, Dec. 4.
 Gotthelf, Claude—Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Gloucester, Mass., Dec. 7, 8; Portsmouth,

N. H., Dec. 9; Taunton, Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15.
 Griswold, Zona Male—Ft. Worth, Tex., Dec. 5; Grand Salina, Tex., Dec. 10.
 Guilbert, Yvette—New York, Dec. 1, 8, 15, 22, 29; Sunday evenings, Dec. 3, 10, 17, 31.
 Gutman, Elizabeth—New York (Comedy Theater), Dec. 5.
 Gunn, Kathryn Platt—Hackensack, N. J., Dec. 3; Brooklyn, Dec. 13, 16, 24, 31.
 Hackett, Arthur—Boston (aft.), Dec. 11; Worcester, Mass. (eve.), Dec. 11; Boston (Boston Symphony), Dec. 22, 23.
 Hamlin, George—New York (Æolian Hall), Dec. 10.
 Harper, Edith Baxter—White Plains, N. Y., Dec. 3; Yonkers, N. Y., Dec. 10; Westwood, N. J., Dec. 15; New York, Dec. 17 and Jan. 5.
 Harris, George, Jr.—New York (Æolian Hall), Dec. 1; Andover, Mass., Dec. 4; Boston (Steinert Hall), Dec. 6; Providence, R. I., Dec. 7; Yonkers, N. Y., Dec. 17.
 Harrison, Margaret—Yonkers, N. Y., Dec. 3; Hoboken, N. J., Dec. 4; Brooklyn, Dec. 9; Brooklyn (Apollo Club), Dec. 12.
 Hazard, Marguerite—Mt. Vernon, N. Y., Dec. 1.
 Havens, Raymond—Gardner, Me., Dec. 1; Bradford, Conn., Dec. 4; Willimantic, Conn., Dec. 12.
 Hemus, Percy—New York (Æolian Hall), Dec. 1.
 Henry, Harold—Northfield, Minn., Dec. 7.
 Hindermeyer, Harvey—New York, Dec. 4; Morristown, N. J., Dec. 5; New York, Dec. 6 and 8; New York (Biltmore), Dec. 13; New York (Sherry's), Dec. 14; Pawling, N. Y., Dec. 16; Williamsport, Pa., Dec. 20.
 Hissem De Moss, Mary—Yonkers, N. Y., Dec. 21, "The Messiah."
 Hoffmann, Josef—New York (Æolian Hall), Dec. 15 and 17.
 Hoffman, Lora—Macon, Ga., Dec. 1; Raleigh, N. C., Dec. 4; Detroit, Dec. 12.
 Holmquist, Gustav—Kansas City (Elijah), Dec. 6.
 Holt, Gertrude—Salem, Mass., Dec. 6; Boston, Dec. 20.
 Hubbard, Havrah (Operalogues)—Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Gloucester, Mass., Dec. 7, 8; Portsmouth, N. H., Dec. 9; Taunton, Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15.
 Hudson-Alexander, Caroline—New York (Æolian Hall), Dec. 9.
 Huntley, Hazel—Tiffin, O., Dec. 6; Rock Island, Ill., Dec. 8; Evanston, Ill., Dec. 14; Chicago, Dec. 17.
 Jefferts, Geneva—Malden, Mass., Dec. 10; Providence, R. I., Dec. 28.
 Kaiser, Marie—Osborn, Kan., Dec. 2; Yale, Ia., Dec. 5; Jefferson, Ia., Dec. 6; Waterloo, Dec. 7; Gilmore, Dec. 9; Stanhope, Dec. 11; Lemare, Dec. 13; Cherokee, Dec. 14; Spencer, Dec. 15; Spirit Lake, Dec. 16.
 Kellerman, Marcus—Richmond, Va., Dec. 7.
 Kouns, Nellie and Sara—Chicago, Dec. 10; Milwaukee, Dec. 14; Topeka, Kan., Dec. 16.
 Kreisler, Fritz—New York (Carnegie Hall), Dec. 10; New York (Æolian Hall), Dec. 16.
 Krueger, Adele—Chicago, Dec. 9; Milwaukee, Dec. 11; Erie, Pa., Dec. 15.
 Lada—Charlotte, N. C., Dec. 2.
 Land, Harold—Trenton, N. J., Dec. 24.
 Leginska, Ethel—New York (Carnegie Hall), Dec. 1.
 Littlefield, Laura—Boston (Handel and Haydn Soc.), Dec. 13 and 17.
 Lortat, Robert—New York (Æolian Hall), Dec. 5.
 Lund, Charlotte—Chicago, Dec. 2; Elgin, Ill., Dec. 3; Des Moines, Ia., Dec. 13.
 Macbeth, Florence—Minneapolis, Dec. 15.
 Mallet Prevost, Pauline—New York (Princess Theater), Dec. 5.
 Martin, Frederic—Buckhannon, W. Va., Dec. 5; Clarkburg, W. Va., Dec. 7; Philadelphia, Dec. 21; Bellevue, Pa., Dec. 29.
 Matzenauer, Margaret—New York, Dec. 14, 15 (with Philharmonic Soc.).
 Metcalf-Casals, Susan—New York (Æolian Hall), Dec. 7.
 Mertens, Alice Louise—Binghamton, N. Y., Dec. 4.
 Miller, Christine—York, Neb., Dec. 1; Hastings, Neb., Dec. 2; Mansfield, O., Dec. 4; Barberton, O., Dec. 6; State College of Pennsylvania, Dec. 8; Danville, Ky., Dec. 11; Pittsburgh, Dec. 12; Boston (Symphony Hall), Dec. 17-18; Chicago (Auditorium), Dec. 29-31.
 Miller, Reed—Jersey City, Dec. 5; Boston (Handel and Haydn Soc.), Dec. 17-18.
 Morgan, Maud—New York (Æolian Hall), Dec. 12.
 Morrissey, Marie—Middletown, Conn., Dec. 4; New York City, Carnegie Hall (Messiah), Dec. 18; Philadelphia (Messiah), Dec. 21.
 Morse, Jeska Swartz—Tour of New England, Nov. 20-Dec. 29; Boston, Dec. 6.
 Moses, Myrtle—Chicago, Nov. 25 to Jan. 20 (opera).
 Northrup, Grace—New York (Carnegie Hall), Dec. 6; New York, Dec. 7; Springfield, Mass., Dec. 31.
 Ornstein, Leo—Toronto, Dec. 7; Jamestown, N. Y., Dec. 14.
 Parks, Elizabeth—White Plains, N. Y., Dec. 3; New York (St. Paul's), Dec. 5.
 Pelton-Jones, Frances—Washington, D. C., Dec. 1; New York (Columbia University), Dec. 16.
 Penha, Michael—New York (Æolian Hall), Dec. 14.
 Persinger, Louis—Stockton, Cal., Dec. 2; New York (Æolian Hall), Dec. 8.
 Powell, John—New York (Æolian Hall), Dec. 8.
 Purdy, Constance—Meadville, Pa., Dec. 4; Erie, Pa., Dec. 5; Boston, Dec. 9.
 Reuter, Rudolph—Nashville, Tenn., Dec. 13.
 Rio, Anita—New York (Columbia University), Dec. 18.
 Rogers, Francis—Boston, Dec. 6 and 13.
 Ruckert, Rudolph—New York (Æolian Hall), Dec. 14.
 Ruegger, Elsa—Hollister, Dec. 3.
 Salzedo, Carlos—New York (Æolian Hall), Dec. 3.
 Sandby, Herman—Cleveland, Dec. 8; New York (Æolian Hall), Dec. 11.
 Sapin, Cara—Salem, Mass., Dec. 17.
 Schelling, Ernest—Worcester, Mass., Dec. 5.

Schofield, Edgar—New York (Æolian Hall), Dec. 13.
 Seagle, Oscar—New Bedford, Mass., Dec. 10; Boston (Boston Symphony Orchestra), Dec. 11.
 Seydel, Irma—Springfield, Mass., Dec. 3; New Bedford, Mass., Dec. 4; Fall River, Mass., Dec. 5; Boston, Dec. 6; Plymouth, Mass., Dec. 7; Leominster, Mass., Dec. 8; Taunton, Mass., Dec. 11; Natick, Mass., Dec. 12; Marlboro, Mass., Dec. 13; Cleveland, Dec. 19.
 Shepherd, Betsy Lane—Wilkes-Barre, Pa., Dec. 3; New York (Carnegie Hall), Dec. 11.
 Silker, J. Ellsworth—Stroudsburg, Pa., Dec. 5.
 Spalding, Albert—Harrisburg, Pa., Dec. 1; New York (Æolian Hall), Dec. 2; Meriden, Conn., Dec. 6; Trenton, Dec. 8; Boston, Dec. 17.
 Splering, Theodore—New York, Dec. 3; Chicago (Chicago Symphony Orchestra), Dec. 8, 9; Urbana, Ill., Dec. 11; New York (Æolian Hall), Dec. 15.
 Spross, Charles Gilbert—New York, Dec. 2; Poughkeepsie, N. Y., Dec. 4; Holyoke, Mass., Dec. 5; Washington, D. C., Dec. 8; New York, Dec. 12.
 Stephenson, Arnoide—New York (Æolian Hall), Dec. 7.
 Story, Belle—Mt. Vernon, N. Y., Dec. 4; Altoona, Pa., Dec. 7; Harrisburg, Pa., Dec. 8.
 Sundelius, Marie—New York (Carnegie Hall), Dec. 6.
 Thibaud, Jacques—New York (Æolian Hall), Dec. 2.
 Tsianina, Princess—Duluth, Dec. 8.
 Van der Veer, Nevada—Jersey City, Dec. 5; Concord, N. H., Dec. 8.
 Van Dresser, Marcia—Hartford, Conn., Dec. 11.
 Van Vliet, Cornelius—Minneapolis, Dec. 1.
 Veryl, Marian—New York, Dec. 10.
 Werrenrath, Reinald—New York (Æolian Hall), Dec. 11.
 Wheeler, William—White Plains, N. Y., Dec. 8; Morristown, N. J., Dec. 12.
 White, James Westley—Raleigh, N. C., Dec. 7.
 Wilkinson, Winston—Des Moines, Dec. 4; Ottumwa, Dec. 6; Rock Island, Dec. 8; Chicago Heights, Ill., Dec. 15.
 Williams, Grace Bonner—Branford, Conn., Dec. 4; Willimantic, Conn., Dec. 12.
 Zelsler, Fannie Bloomfield—Cleveland, Dec. 5.
 Orchestras, Quartets, Choruses, Etc.
 Biltmore Musicale—Hotel Biltmore, New York (morning), Dec. 1.
 Boston Symphony Orchestra—New York Concerts (Carnegie Hall), Dec. 2; Worcester, Mass., Dec. 5.

BACH AND PAGANINI UNITED BY HARTMANN

Violinist Scores in Program of Widely Contrasted Music—New Transcriptions

ARTHUR HARTMANN, violinist, recital, Comedy Theater, evening, Nov. 26. Accompanist, Maurice Eisner. The program:

Bach, Concerto in E Major; Bach, Chaconne; Corelli, Adagio and Allegro; Erkel-Hartmann, "Magyar Hymns"; Paganini, Bravoura Variations on the G string alone; Karganoff-Hartmann, "In the Gondola"; MacDowell-Hartmann, "To a Humming-bird"; Gretchaninoff-Hartmann, "Chant d'Aul-omne"; Poldini-Hartmann, "Poupée Val-sante."

There may be violinists in the concert-field to-day whose art is more familiar to the masses than is Mr. Hartmann's, but we question whether there are many wielders of the fiddle-bow who deserve more universal recognition. For Arthur Hartmann is a violinist of parts. The instrument is for him a medium for transmitting the message of the composer, and it also interests him for itself. It is for these reasons that he accomplishes the unusual in playing both Bach and Paganini so splendidly.

His conception of the Chaconne won him an ovation last Sunday evening, probably because he brought to it something of the intimacy which it rightfully possesses, and of which it has been robbed by those violinists who try to make it sound like four violins instead of one. It is German music, to be sure but play it with something of the French delicacy and its moments of tranquility are enhanced. Mr. Hartmann did that and gave it a beautiful reading, a reading that proved him a deep musician and a masterly violinist.

Commonplace as Paganini's Variations are, they are tremendously clever when done with high virtuosity. In Mr. Hartmann's hands, with a dazzling technique, with fire and the employment of *ponticello*, etc., they made a fine effect. He knows the meaning of *chiaroscuro* and played the smaller pieces with charm, with an appreciation of their individual qualities. His own transcriptions were warmly greeted, the MacDowell transcription winning a repetition. After the Paganini he added his own "Souvenir," a delightful piece, and at the end of the program repeated the Erkel Hungarian Hymn and played Hubay's "Zephyr."

Mr. Eisner presided at the piano with complete efficiency. A. W. K.



Godfrey Gardner

Godfrey Gardner, organist of St. Giles', Cripplegate, died in action as Second Lieutenant, according to London reports. He was son of Charles Gardner, one of the treasurers of the London Royal Philharmonic Society, of which the late officer was official organist.

James L. Johnston

TEMPE, ARIZ., Nov. 18.—James L. Johnston, aged sixty-two years, for seventeen years head of the department of music in the State Normal School of

Arizona, is dead. He was attacked with pneumonia about a month ago and the sickness left him in such weakened condition that he was unable to overcome the relapse that he suffered. He was connected with the Schubert Symphony Quartet for several years before coming to Arizona. He had a wide circle of friends.

Professor D. Boguslau

Professor D. Boguslau, a teacher of music in New York for twenty-five years, died, Nov. 24, from paralysis. He was born in Russia fifty-three years ago and received his musical education at the Warsaw Conservatory.

Anna Egory

Anna Egory, a Bohemian violinist of Butte, Mont., died on Nov. 1 at Portland, Ore., where she had gone for her health.

May Maer

May Maer, pianist of Memphis, Tenn., died on Sept. 4 in her twenty-third year.

TYRANNY OF AN OPERA CAREER AS CLAUDIA MUZIO FEELS IT

Necessity of Safeguarding Her Health Against That Dread Enemy of Prima Donnas, "Catching Cold," Makes Italian Singer Lead a Restricted Life—Newest Metropolitan Soprano a 'Child of the Opera House'

"AND I hope some day to sing for your public in America." This was Claudia Muzio's farewell remark to us in the MUSICAL AMERICA office a year ago last spring, when she was making a brief visit to New York on her way home from an opera season in Havana. How quickly has her aspiration been realized! The coming week witnesses her debut at the Metropolitan Opera House, where not so long ago she was an "opera baby," a pet of the artists as the daughter of Carlo Muzio, stage manager under various régimes preceding that of Giulio Gatti-Casazza.

When this autumn began, Miss Muzio did not dream that she would so soon be standing as a prima donna upon the stage, where her feet had trod as a "child of the opera house." Mr. Gatti had heard her sing recently in two or three of the Italian theaters, where she had been appearing since her return to Europe, and he had placed her under a Metropolitan contract, but she was not to begin her services here until next season. However, the continuance of the tragic vocal disaster that kept Lucrezia Bori from resuming her triumphs at the Metropolitan this season necessitated Mr. Gatti's sending Signorina Muzio a cablegram which summoned her to America at once. "I expected to see Miss Bori here," related Miss Muzio last Saturday, "and it was not until my arrival on the Rochambeau that I learned she had gone back to Spain."

Safeguards Her Health

While Miss Muzio was talking, in a second floor parlor of her hotel, her father cast an apprehensive glance at a scrubwoman who was housecleaning a nearby elevator car—whence a slight draught was wafted toward the singer. This brought up a turn in the conversation which showed how the Italian soprano suffers under the tyranny of her art. Incidentally, her precautions in safeguarding her health may grieve some of those who are wont to prescribe much fresh air for singers. Miss Muzio was asked if she indulged in much walking or other outdoor exercise.

"Not during the opera season," she replied. "In the spring, yes, after I have finished singing; I am fond of tennis and I get a chance to play it then. But during the time when I am singing, I scarcely ever go out. Wouldn't the fresh air do me good? Well, I can't afford to take a chance of catching cold. And you have such sudden changes of climate here. I can't afford to be in bad voice, so I keep myself at home most of the time playing the piano, singing or working on my rôles, so that I may do them more perfectly. And I like to go to see the cinema, and light comedies, too, but I have to give it up during the season."

A Necessary Tyranny

"On the stage I am a young woman," she said with a triste smile, "but away from it I must act as if I were an old person. I can never have any pleasure. Yet I love to sing more than anything else. And I want to perfect my rôles so that—no matter what others may think—I may satisfy myself that I am constantly giving of my very best. This places a singer at the mercy of her career, but I'm sure it is worth the sacrifice."

From the foregoing credo, it will be seen that Miss Muzio's ideals are of the most serious sort. It may be added that her personality is in keeping with her

ideals. One touch of the eternal feminine that cropped out during the chat showed the human side of the Italian girl, and that was her lamenting the fact that owing to an illness which had necessitated the cutting off of her hair, her mass of dark locks had not yet grown



Claudia Muzio, Young Italian Soprano of the Metropolitan Opera House

out to such a length as to reach the point where she felt it to be once more "woman's crowning glory"—that is to say, "becoming."

Heard in Many Cities

Since she paid her flying visit to New York after her season in Havana, Miss Muzio has been delighting the opera lovers of many an Italian city. First of all, she sang "Tosca" and "Pagliacci" under Arturo Toscanini at Milan in the benefit performances with Enrico Caruso. Later varied rôles were interpreted by her in other places as follows: Catalani's "Loreley" at the Carlo Felice in Genoa; "Madame Sans-Gêne" at Brescia; "Francesca da Rimini" at Pisa; "Tosca" at Padua; "Madame Sans-Gêne" at the summer resort, San Pellegrino, and "Tosca" at Bergamo.

Had she yielded to the advice of one of her early mentors, Miss Muzio would now be appearing as a pianist at Aeolian Hall rather than as a prima donna at the Metropolitan. When she was but six the Italian girl sang "Little Miss Muffet" in a concert in London and received a diploma for so doing. Later in Turin, when she was studying solfeggio with Signor Boninsegni (who is now in the Metropolitan orchestra), he strongly urged her to become a concert pianist. However, she discovered that she had a voice and adhered to that career, studying with Maestra Casloni, who created the contralto rôles in many of the Verdi operas. About two years she remained with this teacher, and she also studied opera rôles with various persons. Still another phase of music taken up by her was the harp, which she studied in New York while with her father on one of his visits here as stage director.

Sang with Martinelli

Miss Muzio, who is a native of Pavia, made her operatic debut at Arezzo in Massenet's "Manon." Her career in Milan was begun at the same time as that of Giovanni Martinelli, their vehicle

being the other "Manon" of Puccini. One Wagner rôle has been sung by Miss Muzio, the part being *Sieglinde*, which she did at Turin.

Characteristic of Miss Muzio's advancement was the manner of her engagement at Covent Garden. She was singing in the Paris season of Henry Russell, the opera being "Pagliacci," with Ferrari-Fontana, when Henry Higgins heard her. As her contract called for her appearance both in Paris and in London, she was directed by Mr. Higgins to go to the English capital for one performance. This was in "Manon Lescaut," with Giulio Crimi, now with the Chicago company. The success of that one appearance may be inferred from the fact that, although Miss Muzio returned thereafter to Paris, she was summoned again to London and became a favorite member of the company, singing some of the most

dressing room, preparing to go on, I now and then feel a bit nervous," she confesses. "But as soon as I step upon the stage and see the big audience, I am entirely at ease."

KENNETH S. CLARK.

FRIARS ENTERTAIN CARUSO

New York Theatrical and Newspapermen's Club Gives Banquet to Tenor

Enrico Caruso was the guest of honor on Sunday night at a dinner given by the Friars in their new clubhouse in Forty-eighth Street, New York. Antonio Scotti, Giorgio Polacco, Giulio Gatti-Casazza, Enrico Scognamiglio, William J. Henderson, Victor Herbert, William J. Guard, Edward Ziegler and Otto Weil were seated at the guests' table. Appreciative addresses were made by Mr. Henderson, who paid a graceful tribute to Caruso as an artist and as a man; by Mr. Herbert, who spoke in Italian; by Rennold Wolf of the *Morning Telegraph*; Raymond Hitchcock, the comedian, and others. Mr. Caruso made a short speech of thanks.

George Cohan, Abbot of the Friars, presided.

NOTED VOCAL TEACHER HERE

Mme. Helena Theodorini, Famous in Paris, Opens New York Studio

After spending a number of years in South America, Mme. Helena Theodorini, the noted teacher of singing, for some time prominent in Paris, has arrived in New York, and has established studios at 5 West Eighty-second St. Mme. Theodorini was a distinguished opera singer in the leading European opera houses. She brings with her the hearty endorsements of such notables as Enrico Caruso, Giulio Gatti-Casazza, Cleofonte Campanini and Giuseppe de Luca.

Lutherans Offer Prizes for Anthems for World Celebration

During the year extending from Oct. 31, 1916, to the same date in 1917, there will be an anniversary of the founding of the Lutheran Church all over the world, and in connection with this the Joint Lutheran Committee has announced its desire to produce anthems suitable for the Reformation Jubilee, and has offered several prizes. Manuscripts are to be submitted to H. R. Gold, Secretary of the Joint Lutheran Committee, at 925 Chestnut Street, Philadelphia. The contest closes Feb. 1, 1917.

Mme. Schumann-Heink Heard by 7000 in San Francisco

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, CAL., Nov. 26.—Mme. Schumann-Heink sang to 7000 in the Auditorium to-day. Her perfect voice filled the great structure. She received the greatest ovation she has ever had here.

THOMAS NUNAN.

Mme. Gerhardt Coming Here for Concert Tour

A cablegram was received last week, Wednesday morning, by the Wolfsohn Bureau, stating that Mme. Elena Gerhardt sailed Nov. 22 on the Bergen of the Scandinavian line for America. She will make an extended concert tour and will give recitals in New York and other Eastern cities.

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